

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

No. 12 Union Square. V. I - #2

NEW YORK: SATURDAY, JANUARY 11, 1879.

Price Five Cents.

JERSEY CITY OPERA HOUSE,
W. H. BUDLONG, PROPRIETOR.

First-class variety performers of acknowledged ability apply.

DE BAR'S OPERA HOUSE,
ST. LOUIS.

JOHN W. NORTON, MANAGER.

Address all communications as above.

PARK THEATRE,
SYRACUSE, NEW YORK,
AND CENTRAL NEW YORK CIRCUIT.
All the great attractions pay over my circuit. John McCullough, Mary Anderson, Lotta, Maggie Mitchell, Ada Cavendish, Late Claxton, Strakosch Opera Company, etc., etc.
Sharing Terms to first-class attractions only. Apply to S. M. HICKY, Syracuse, N. Y.

NOVELTY THEATRE,
Fifth and South Fourth Streets,
Brooklyn, E. D.

THEALL & CARTON, Managers.

First-class Dramatic Combinations, address as above.

OPERA HOUSE,
LOUISVILLE, KY.
W. L. ALLEN, Proprietor and Manager.
JOHN BAEDEE, JR., Lessees & Managers
PLAYING THE LEADING ATTRACTIONS.
MODJESKA, RICE'S EVANGELINE, COL.
VILLE FOLLY CO., JOHN T. RAYMOND, &c.
Regular Scenic Artists & Stage Carpenters.
Open dates for First-Class Combinations and Stars. Wanted: A Full Dramatic Company.
Address: W. L. Allen, Manager.

MISS MARIE PRESCOTT,

California Theatre, San Francisco,

Address at MIRROR Office.

HARRY MEREDITH,

SEASON 1878-79.

WALNUT STREET THEATRE, PHILA.

LESLIE GOSSIN,
Address at
Walt's Dramatic Bureau,
Union Square, N. Y.

Address at MIRROR Office.

MISS LAURA DON,

Mme. Laurent,
In "Only a Farmer's Daughter,"
Starring Tour,
Address at MIRROR Office.

CHARIE BOYD,
Address at this office.

AMOS ELLSWORTH,
Buy Magician and Prestidigitator,
At Liberty, Address,
Brown & Barnes, 854 Broadway, N. Y.

ANNIE EDMONDSON,
As Lady Fairfax, in "Diplomacy,"
Traveling, Address at this office.

UGUSTA DARGON,
Tragedienne, Starring West,
Address California Theatre, San Francisco.

B. C. PORTER,
Leading Man and Stage Manager,
Address care S. B. Duffield,
12 Union Square.

CHARLES J. EDMONDS,
Principal Support of
Katie Mayhew, "Miss,"
Yuba Bill.

CHAS. H. KIDDER,
Juveniles, 256 West Twenty-fifth Street,
New York.

DORA ST. CLAIR,
Juveniles and Southernes, At Liberty,
Address at MIRROR Office.

E. D. W. MARSTON,
As the Lord Mayor in
RICHARD III,
Olympic Theatre, New York.

E. K. COLLIER,
COLLIER'S "CELEBRATED CASE" CO.,
Address care MIRROR Office, 12 Union Sq.

JARD CHAPMAN,
Comedian,
With Jane Combs, October 21st,
Address at MIRROR Office.

MURRAY DAY,
Leading Heavy on First Old Man,
Address at MIRROR Office.

BYRON,
In "Chilperic" at Howard Atheneum,
Boston, Mass.,
at MIRROR Office.

ANK W. SANGER,
JUVENILES,
SEASON OF 1878-79,
PARK THEATRE, N. Y.

FRED. B. WARDE,
As Henry Beauchere, in "Diplomacy,"
Starring, Address at this office.

FRANK DREW,
Comedian,
Minnie Cummings' Drawing Room Theatre,
Address at MIRROR Office.

FRANK M. CHAPMAN,
Agent and Business Manager of
Fanny Davenport,
Season of 1878-79.

GABRIELLE DU SAULD,
At Liberty,
address at MIRROR Office

HARRY LEE,
LEADING JUVENILE MAN,
CHESTNUT STREET THEATRE,
Season 1878-79.

HARRY BLANCHARD,
Juveniles,
At Liberty, Address care of
S. B. Duffield, 12 Union Square.

HARRY LACY,
Leading Actor,
Address,
Care C. R. Gardiner, 12 Union Square.

MISS ADELAIDE CHERIE,
Address, 35 East Fourteenth Street,
New York.

JAMES L. CARHART,
Address,
169 W. Twenty-third Street,
New York.

JULIA VAUGHAN,
Permanent Address:
No. 14 West 28th Street,
New York City.

J. G. RITCHIE,
With Marie Gordon Combination,
In "That Lass o' Lowrie's,"
Address at this office.

JOSIE BAILEY,
With Madame Modjeska,
Season of 1878-79,
Address at MIRROR Office.

JAMES H. ALLIGER,
Fops and Walking Gents,
Address this office.

LLIAN CLEVES CLARK,
Address,
Glenham Hotel,
New York.

W. T. STEPHENS,
DRAMATIC DOGS "ROMEO" & "ZIP,"
Address all communications care
Dramatic Mirror, 12 Union Square, N. Y.

WILLIAM GILL,
Comedian and Stage Manager,
Colville Opera Burlesque Company,
Address at MIRROR Office.

W. H. CROMPTON,
Stage Manager,
Season of 1878-79,
Broadway Theatre, N. Y.

W. D. TURNER,
Comedy and Character Business,
At Liberty,
Address, 73 East 17th St.

SOL SMITH,
At Liberty,
Address care S. B. Duffield,
12 Union Square, New York.

WALTER EDMUND,
Juvenile Business, At Liberty,
Address 12 Union Square,
New York City.

WALTER A. EYTINGE,
Third Season at
Wallack's Theatre,
Address MIRROR Office.

W. T. STEPHENS,
DRAMATIC DOGS "ROMEO" & "ZIP,"
Address all communications care
Dramatic Mirror, 12 Union Square, N. Y.

WILLIAM GILL,
Comedian and Stage Manager,
Colville Opera Burlesque Company,
Address at MIRROR Office.

W. H. CROMPTON,
Stage Manager,
Season of 1878-79,
Broadway Theatre, N. Y.

W. D. TURNER,
Comedy and Character Business,
At Liberty,
Address, 73 East 17th St.

MADAME P. A. SMITH,
MODES DE PARIS.

117 WEST TWENTY-EIGHTH STREET, N. Y.

All the latest Parisian Fashions received at
our establishment as soon as issued in Paris.
Actresses will find it to their advantage to
give me a call.

EAVES,

THE LEADING AMERICAN COSTUMER,

62 EAST TWELFTH STREET, N. Y.

Where all communications should be ad-
dressed.

ISAAC UNGER,
PRACTICAL WATCHMAKER AND
JEWELER.

76 BLEEKER STREET, near Broadway, N. Y.
Watches, Clocks, Jewelry, Musical Boxes,
etc., repaired. All orders promptly attended to.
Repairing done on the premises. Satisfaction
guaranteed.

THEATRICAL REPAIRING A SPECIALTY.

Special rates to the Profession.

RICE'S SURPRISE PARTY.

EDWARD E. RICE, Proprietor and Manager.

THE NOVELTY OF 1878 AND '79.

Introducing MISS ALICE HARRISON,
The Great California Favorite,
And MR. WILLIE EDOUNIN,
The Prince of all Burlesque Artists,
Supported by the Following Superb Company.

MISS LOUISE SEARLE,
MISS ELLA CHAPMAN,
MISS ALICE AHERTON,
MISS ETTIE LORAIN,
MISS CLARA PEARL,
MISS IDA GLOVER,
MR. W. A. MESTAYER,
MR. LOUIS HAREISON,
MR. HENRY E. DILLY,
MR. D. P. STEEL.

GRAND CHORUS OF SELECTED VOICES
MR. FRED PERKINS, Musical Director.

REPORTOIRE:

HIAWATHA, BANGLES, HORROR,

THREE ENTIRELY NEW AND DELIGHTFUL
MUSICAL EXTRAVAGANZA.

Address, EDWARD E. RICE,
Care C. R. Gardiner,
12 Union Square, New York.

THREE COMPLETE PLAYS

FOR FIFTEEN CENTS.

Royal Octavo, printed on superfine heavy
white paper, clear type, each number contains
40 pages, original and recent cast, all the stage
business, costumes and directions. Each play
unaltered and unabridged.

1. Lady of Lyons. To Oblige Benson. A
Kiss in the Dark.

2. London Assurance. My Husband's Secret.
Two Flats and a Sharp.

3. The Stranger. Mr. Joffins' Latch Key.
Unprotected Female.

4. Richelieu. The Married Rake. A Happy
Pair.

5. Brutus. Delicate Ground. Persecuted
Dutchman.

6. Julius Caesar. Plague of My Life. For
Better or Worse.

7. Money. A Crimeless Criminal. I'll Tell
Your Wife.

8. Ion. A Husband in Clover. My Uncle's
Suit.

9. Caste. Slasher and Crash. A Laide Ex-
cuse.

10. School for Scandal. My Neighbor's Wife.
The Darkest Hour.

11. She Stoops to Conquer. My Turn Next.
Marry in Haste.

12. Rent Day. Used Up. Only Somebody.

13. Don Quixote. Captain of the Watch. Obsi-
nate Family.

14. The Iron Chest. The Good-for-Nothing.
Love and Rain.

15. Follies of a Night. My Uncle's Will.
Which is Which.

16. Satan in Paris. The Absent Man. Two
Gentlemen in a Fix.

17. Don Caesar de Bazan. His Last Legs.
Locked in with a Lady.

18. Hamlet. Incompatibility. Two to One.

19. Charles the Second. Rip Van Winkle.
His Own Enemy.

20. The Poor Orphans. A Fairy's Father.
The Silent Woman.

21. The Love Chase. Fast Coach. Brown,
the Martyr.

22. Home. Palace of Truth. Personation.

23. David Garrick. Woodcock's Little Game.
Yankee Peddler.

24. Camille. Taming a Tiger. The Blow in
the Dark.

25. Charity. Raising the Wind. Plots for
Petcoats.

26. Virginia. My Very Last Proposal. Lod-
gers and Dodgers.

27. The Rivals. A Lucky Sixpence. Under
the Umbrella.

28. Lucia's Sacrifice. A Pleasant Evening.
Trial by Jury.

29. Frou-Frou. A Night of Suspense. Sam
Weller's Visit.

30. Venice Preserved. Lend Me Five
Shillings. Box and Cox.

31. The Wife. Blighted Love. John Wopps.

32. Roy Blas. My Wife's Bonnet. Who
Speaks First.

33. Asmodeus. Little Toddlekins. The Last
Lily.

34. Pizarro. The Young Scamp. That Ras-
cal, Pat.

35. Ingomar. Tweedleton's Tall-Cost. Locked
Out.

36. School. A Cup of Tea. Trott's Troubles.

37. Fame. Cure for Fidgets. Love.

38. Fazio. Pretty Piece of Business. Old
Guard.

39. Partner for Life. Dead Shot. Extremes
Meet.

40. Honeymoon. Cut Off with a Shilling.
Pretty Predicaments.

41. Fool's Revenge. Regular Fix. Should
this Meet the Eye.

42. Les Fourchambault.

43. Ours. Little Vixens. Kill or Cure.

44. Deborah. Monsieur Tousen. Stage Struck
Yankee.

Sent anywhere on receipt of 15 cents. Send
stamp for Catalogue.

MIRROR OFFICE.

12 Union Square.



ANNIE LOUISE CARY.

HARRY D. CLIFTON,
As Phimp Bartram,
In "Only a Farmer's Daughter,"
Globe Theatre, N. Y.

HARRY S. DUFFIELD,
Leading Business,<

THESPIS IN GOTHAM.

LATEST EVENTS IN THE THEATRES OF THE METROPOLIS.

"M'liss" at the Standard--Miss Katie Mayhew in the Title Role--

"Evangeline" at the Lyceum, Etc., Etc.

M'Liss.

I went to see "M'liss"; not that I had any preconceived idea that Bret Harte's alleged idyll was going to interest me in the shape of a four act American play, but that I was anxious to see what kind of a creature M'liss herself would turn out to be after all the infusions she had undergone.

And I was not disappointed. Kate Mayhew played M'liss.

There is a peculiar blending of the natural with the stagey in Kate Mayhew's impersonation that is best described as catching.

I don't know what Bret Harte would have thought of her if he had stepped in and taken a look at this flaxen-haired waif doing a song and dance to discordant orchestral music—but for all that she was a M'liss that was not all amiss.

As for the play itself, when Bret Harte ran short they eked it out with somebody else, and, and save for that forte that the dramatic structure was most coarsely American from first to last, the architects were extremely well-defined and distinct.

Perhaps it were better before comparing the two "M'lisses"—the Bret Harte Idyll, and the dramatic potpourri of the Standard Theatre—to give the names, full cast, as presented on Monday night. This is it:

Miss Katy Mayhew, Mr. C. F. Edmonds, Miss Carlotta Evelyn, Miss May Davenport, Mr. Gustavus Levick, Mr. H. A. Weaver, Mr. B. T. Ringgold, Mr. Charles LeClercq, Mr. W. H. Weaver, Mr. J. B. Clarence, Mr. Clarence Burdett, Mr. Harry Etinge, Mr. James Brabyn.

You will see from this list of dramatic personages how much is foreign to the Bret Harte idyll. But it is only fair to the author of the play to say that he has done a good piece of stage work and as much of Bret Harte in doing it as he could conveniently get hold of.

"M'liss" is an interesting play.

And that is saying a great deal. Of course the poetry of the story is submerged in the materials terms that are given as in the play; but the character remains.

For my part I think the play of "M'liss" as an American production, can rank with the best in that embryonic list.

It tells a story which, though it is laden with some hair-curling improbabilities, is so compact and well developed that it recommends itself at once to the audience.

The original Bret Harte sketch merely depicts the wayward eccentric nature of the waif, M'liss, and the gradual softening it undergoes through the influence of the young schoolmaster. It is a tawdry, pretty story befitting a high order of literary workmanship. When the story ends, after the internal commotion of M'liss' nature have been portrayed in full, more to show phases of character than to carry out a plot, we find M'liss leaving her Western home forever, with the schoolmaster.

And hand-in-hand they passed into the road—the narrow road that had once brought her weary feet to the master's door, and which it seemed she should not again tread alone. The stars glistened brightly above them. For good or ill the lesson had been learned, and behind them the shoel of Red Mountain closed upon them forever.

This is the simple narrative in the sketch. But in the play between the first act, where M'liss is introduced among the miners and does an extraneous song and dance—and the fourth, and last, act there are sandwiched a murder, an attempt to lynch, arson, unlimited red-fire, and promiscuous carriage. But it is of a good sort and we accept it with some thing like relish.

The acting was very good.

Katy Mayhew has caught the idea of the character of M'liss and portrays it faithfully. It is a clever union of humor and pathos, and it was very natural in its treatment.

Mr. Gustavus Levick, who played the Schoolmaster did not look the part, but he acted it well. Mr. Levick is an able young actor; he is spontaneous and unaffected—two rare attitudes in young actors.

Mr. Weaver played Old Bummer Smith with startling fidelity. He saw snakes with a grace and precision that was truly artistic.

Of all the outside characters the one that most jars on the idy is portion of the play, while it furnishes a kind of extra Parnassus for the fiery, untamed steed of the dramatic muse to browse in, is the Mexican lover played by Mr. Ringgold. He played it true to the text.

Mr. LeClercq as Judge McSnagley was neat, as usual, and the Yuba Bill of Mr. Edmonds was a good companion picture to M'liss.

I noticed in the audience at the Standard Theatre, on the first night, a number of alleged dramatic authors who had been skylarking about the fields of French literature so long that it fairly dazed them to see a play that had not been adopted. They looked at each other aghast. There seemed to be a sort of universal protest against this bold

and there was a tendency to whisper—had, through sheer disappointment: the authors were kept back by the run-

ning fire of approval bestowed by an unbiased and unfrencified American audience.

"M'liss" at the Standard is a success.

Evangeline.

The public has been treated to "Evangeline" in solid measure at the theatres this season; so much so, in fact, that it became often difficult to ascertain which troupe presented the genuine, and which troupe the spurious version of this beautiful and very popular extravaganza. But about the organization which appeared at the Lyceum on Monday evening there could be no manner of doubt whatever. It was the original troupe, not only bearing the name of Rice, but the best products of his energy and industry as well. The troupe, actually speaking, is not a strong one. It shows no great names and possesses no extraordinary attraction, but it is, nevertheless, a good organization, and gives a smoother rendition to the work than could be looked for in a company stronger, perhaps, in the talents of its individual members, but less perfect as a combination of players for a specific work.

The fault not to be found with "Evangeline" and it is a fault not altogether uncommon in extravaganza is that constant performances have led to an increase in the amount of "business" to the injury of the plot, text, and enjoyment of the music. This fault has led to a constant development of the variety features which has caused a sacrifice of much of the idea connected with an opera comique.

The house on Monday evening was large, and, it may be said, well pleased.

Miss Lizzie Webster, who plays Gabriel, has the most perfect physical qualifications for the role. She is, too, a fair actress, and her voice, though weak, is not unpleasing.

She dresses the part superbly, plays directly to the audience, and is in all respects a satisfactory exponent of the not over-arduous role of Gabriel. Miss Venie Clancy is a pretty woman and a fair singer, but that is about all. She has no idea of acting, and her appearance in the diamond fields of Africa in a velvet dress with flowing train would be grotesque were it supplemented by comedy playing, but, as it is, it is no more than inappropriate and unnatural. Miss Clancy lacks completely that vim and sparkle requisite in any sort of burlesque or musical extravaganza. But the real honor of the present performance are borne by George K. Fortesque in the role of Catherine. Indeed,

Mr. Fortesque "carried" the entire performance. He is one of the few actors playing female roles whose appearance in female attire is not displeasing.

Fortesque invests the role of Catherine with great humorous interest and makes it funny at all points.

He was loudly applauded. As an offset to the excellence of Fortesque, the badness of Wm. Forrester in the role of LeBlanc, the notary, should be considered. Mr. Forrester is to all appearances the most doleful of mortals—an English comedian. His idea of fun is closely allied to that of caricature of the most exaggerated and least amusing kind.

His LeBlanc may be summed up as a performance in hearty accord with this standard—a very bad performance.

The Captain Deidrick of Charles Rosine is a fair performance, but not satisfactory to those who have seen George Knight in his inimitable rendition of this funny role.

Harry Hunter as the Lone Fisherman renewed his former triumphs. He is superior to James Maffitt, the original in the role in Boston, and

presents one of the most thoroughly unique and diverting bits of character pantomime playing on the boards to-day.

James Vincent, an old burlesque actor, "doubled" the roles of Basil, Evangeline's father, and the King.

The part of the Policeman was most admirably filled, but the minor roles, Eulalie and Hans Wagner, were but fairly filled.

A season of considerable success is looked for for "Evangeline" at the Lyceum. It will be repeated until further notice.

"Conrad the Corsair," by the same troupe, succeeds it; the engagement is for six weeks.

Globe Theatre.

A very large audience greeted the "Foy Sisters Combination" on Monday night. The entertainment was composed of two pieces, or rather one piece entitled "Le Chalet," and an absurdity called "Mischief," made up of so many pieces from various sources that it was somewhat difficult for the audience to understand what it was all about. No one can doubt the author's veracity when he calls it a "Nonsensical Melange." It is not worthy the talents of the Foy Sisters and their combination, talents which prove them very clever artists. By what could be understood of the plot of the piece, a number of servants assemble together to have some fun. Judging from the delight of the audience, they also participated in the fun. Miss Bertha Foy's rendition of Sigismunda Higgins was very well done. She has a clear contralto voice, and sings with charming taste. Miss Ida Foy as Tootsey was capital, her dancing being one of the features of the performance. Miss Florence Ellis as Bellinda, though having little to do, both acts and sings her part admirably. W. H. Tell, as Joseph Gawk was brilliant of fun. Harry Allen as Blinker, the butcher, played his part well, except that his voice occasionally reminded one of a second-hand circular saw. He is so fat that he looked more than his part, in fact, the whole thing. The performance was excellent, and will doubtless have a long run.

In consequence of the snow blockade, Frank Mayo was unable to appear at Niblo's Garden in time to appear on Monday as advertised. The house was consequently

closed. On Tuesday evening Lillie Eldridge appeared in "Jane Eyre." Harry Colton played Lord Rochester. Besides these there were in the cast Mrs. Brutone, Geo. T. James, J. Adams Graver, F. C. Wells, Emma Hendricks, Emily Lewis, Mrs. Barker, and little Eva Barker.

Mr. Frank Mayo, who is one of the best general actors on the stage to-day, but whose merit and versatility has been obscured by the identification of his name with the role of Davy Crockett made his appearance at Niblo's Garden on Monday evening in that idyllic romance. Murdock's "Davy Crockett," though quite destitute of originality in conception or freshness in treatment, is one of the purest and most charming bits of modern stage romance now before the public. Mayo has played the part so often that his individuality as an actor is completely sunk in the rendition. It has suffered by being played, of late, mostly in very small towns and to audiences not of the most discriminating character. Still Mr. Mayo's performance is a most admirable one—one of the few really good "star" performances which are not based on grotesque caricature. Mr. Mayo was very warmly welcomed.

Dion Boucicault continues to play Conn in "The Shaughraun" at the Grand Opera House, to really good business. Miss Ada Dyas as Clara Folliet and Miss Helen Haughton as Moya, constitute good features of the cast. The others are not remarkable. Next week "The Colleen Bawn," will be produced, with Dion Boucicault as Myles Na Coppaleen.

"At Last" continues to hold the stage at Wallack's to generally good business. The play has pleased very well, and although it does not seem to have the material in it for an extended "run," it does as a vehicle for the appearance of Mr. Wallack. The best acting in the piece is done by Miss Boniface, who finds in "At Last" her first opportunity this season.

At the Union Square "The Banker's Daughter" continues to hold the stage to good business. It will be continued until further notice.

MUSIC.

MUSICAL EDITOR. — MR. JULIAN MAGNUS.

Melting Moments.

Stories about Miss Kellogg's wonderful achievements and adventures are now in order, and we are fortunate in being honored with the first report of the most recent and surprising.

A very few days ago Mr. Strakosch's Opera Company were prisoners upon a train which had been for two days stalled in the snow in the vicinity of Buffalo. Provisions were getting short, wood shorter, and tempers shortest. Even the jolly Max tore from his head a hair—he cannot afford to be extravagant—and anathematized our climate in his choicest polyglot.

Thousands of dollars were waiting for him on the way to, and in, New York, and yet the impenetrable snow held him in its octopus-like grasp. Despair had begun to settle on his usually beaming countenance,—a vision of returning to New York with a load of dead and dying prima-donne and tenori fitted before him. What can I answer, he thought, when the voice of Europe shall demand in playing in mighty tones, "What have you done with our greatest songster—our Lazarini?" What, when America, with one thrilling wail, shall call for her own nightingale—her Kellogg? What, when Australia shall clamor for the Bollardas, Rosati? What, when everybody shall ask, "Where is the Cary I love?" Max was sad, for he felt that though he should point to the frozen remains of Adams and Gottschalk, even their sacrifice would not be a full excuse for the loss of the others.

Suddenly relief came from the most unexpected quarter. Feebly, from the dim recess near the stove, came the voice of Cousin Charles murmuring, "I have an idea."

The half-petrified company, with two exceptions, started to their feet and shouted, "No?"

The two exceptions were Miss Kellogg and her mamma. They faintly whispered, "We know Charles."

"But this," said Charles, reverently and respectfully, approaching his great cousin, "is not one of my usual ones," and a mighty shout of joy went up in that car.

"Clara," he began, hoping that the imminent danger of death might justify the familiarity, "do you not remember how the warm, dulcet tones of your rich voice have before now softened the hardest hearts of the most wicked men; how the fiercest beasts have been tamed by your notes; how even inanimate nature has seemed to pause and listen to you? Why then should you not pour upon this cruel snow the warm flood of your passionate song, before which it will melt and disappear like—like—like winking?"

"Charles," said his stern aunt, "please remember that there are unmarried ladies in this car."

America's favorite child of song thought for a moment, then wrapping herself up in heroic resolution and an extra circular saw. He is so fat that he looked more than his part, in fact, the whole thing. The performance was excellent, and will doubtless have a long run.

In consequence of the snow blockade, Frank Mayo was unable to appear at Niblo's Garden in time to appear on Monday as advertised. The house was consequently

closed. On Tuesday evening Lillie Eldridge appeared in "Jane Eyre." Harry Colton played Lord Rochester. Besides these there were in the cast Mrs. Brutone, Geo. T. James, J. Adams Graver, F. C. Wells, Emma Hendricks, Emily Lewis, Mrs. Barker, and little Eva Barker.

Mr. Frank Mayo, who is one of the best

general actors on the stage to-day, but whose

merit and versatility has been obscured by

the identification of his name with the role

of Davy Crockett made his appearance at

Niblo's Garden on Monday evening in that

idyllic romance. Murdock's "Davy Crockett," though quite destitute of originality in

conception or freshness in treatment, is one

of the purest and most charming bits of

modern stage romance now before the public.

Mayo has played the part so often that his

individuality as an actor is completely sunk

in the rendition. It has suffered by being

played, of late, mostly in very small towns

and to audiences not of the most discriminating

character. Still Mr. Mayo's performance

is a most admirable one—one of the few really

good "star" performances which are not based

on grotesque caricature. Mr. Mayo was very warmly welcomed.

Weber's "Last Waltz."

This waltz is not that of the "Oberon" Weber, but of the Weber over on Fifth avenue.

The first was a composer, the second is a discomposer. Quiet and peace are irksome to him, and so whenever he sees a chance to advertise himself and attack a rival he, to use the slang of the day, "waltzes out" with a card to the newspapers.

His "last waltz" has been about the pianos supplied to what Colonel Mapleton calls "Her Majesty's Opera." Messrs. Steinway and Sons entered into a legitimate business arrangement to supply what pianos might be needed by Colonel Mapleton. Weber, who has a ravenous and never-satiable appetite for testimonials, seems to have sent to the residence of each artist of the company, a piano to be used during his or her stay in this city. This gratuitous attention on Mr. Weber's part was, of course, paid solely with the object of getting a testimonial to the merits of his pianos.

He thinks the game is worth the candle. Is it?

What does it cost? The rental of some twenty pianos for about two months is worth, with carriage, some five hundred dollars. In exchange for this sum Mr. Weber receives some twenty signatures to a document praising his pianos. He then spends probably two or three thousand dollars to place that document before the public.

What is this dearly bought document really worth as a certificate of merit? Very little! Of the singers who have signed it probably more than half have great difficulty in playing their own accompaniments, and their opinions are worth a cent as much as those of the average school girl. Besides, does any artist in the company give his or her individual opinion, which might possibly be of some little value, of the merits of Weber's pianos? Certainly not, but they all sign in "Round Robbin" style, a carefully worded certificate, which, to save them trouble, was probably kindly drawn up by Mr. Weber, and which, very likely, few of them either did or could read.

The opinion about the merits of a piano, of a Rubinsteins, Bulow, or an Essipoff is worth more than that of all the opera singers who ever signed a testimonial.

The Opera.

Scarcey had the echoes of "Her Majesty's Opera" died away, when Mr. Max Strakosch presented his company at Booth's. The first performance, "Aida," was a very creditable one, but only rose to greatness in two instances. That Miss Cary's Amneris was one of these it is almost unnecessary to state; the other was the Amneris of Signor Pantaleoni. This gentleman is one of the finest baritones now living. His voice is strong, rich, even and extensive, his phrasing is admirable, his enunciation clear and telling, his appearance graceful and imposing, and his acting varied, forceful, and intense.

Miss Kellogg, though she sang as she always does like a musician, is physically and dramatically unequal to the role of Aida.

The same may be said of Mr. Adams, whose voice is sadly lacking in sympathetic quality. Mr. Conly has all the requisites to become a good singer; he cannot

Philadelphia Theatricals.

The event of the week has been the production of "H. M. S. Pinafore," at the Broad Street Theatre, on Monday evening. It drew together a crowded house and may be regarded as, in most particulars, a pronounced success. It is one of the brightest and purest and best works of its class that the stage of to-day has seen. The libretto is clever and witty, as is all of Gilbert's work, and quite free from any suspicion of vulgarity, and the music, while full of life and rollicking fun, is real music, strong and firm in its phrasing and finished with the nicest skill. The opera is brimful of attractive songs and choruses, some of which will be whistled on the streets before many days. But what especially distinguishes it from the ordinary burlesques to which we are accustomed is its consistent and intelligent musical construction, which marks it as the work of one who deserves the high rank he holds among the English composers of to-day, and which also shows that the greater earnestness of the English school is not incompatible with a lightness and sparkle worthy of the French.

AT THE CHESTNUT.

"Within an Inch of His Life" was produced before a house crowded to overflowing on Monday evening.

There is ample material for a really strong play in this story of Emile Gaborian. Indeed, the material is so abundant that throughout the first performances the wonder was how it could have been handled without making a much more effective play. The plot of the present version is as follows: An incendiary fire and the attempted assassination of Count Claudiene lead to the arrest of Jacques de Boisecor, the Count's neighbor, as the assassin, upon the accusation of Cocolen, the idiot of Sauveterre. In the second act the audience begins to think from the statement of Jacques to his counsel in prison that the real criminal was the Countess Claudiene, with whom Jacques had a liaison, and who on that night had been informed of his betrothal to Diane de Chaudore, but hoped to retain her lover by getting her husband out of the way. Not until the sixth act does it appear that the double crime was really committed by Cocolen, out of hatred for the Count, who had used him ill, and love for the Countess, whom he had heard express a desire for her husband's death. There are two, perhaps three, strong scenes in the play, but they do not come on until the audience has witnessed two acts and nearly a third, and grown weary of waiting for something more than mere dialogue. Then there is a really fine in passage which the Countess meets Jacques, who, through the strategy of his betrothed, has a few hours of liberty, and, in her own salon, each accuses the other of the crime. The Countess declares her determination to save her own reputation and let him go to the gallows, unless he consents to renounce his betrothed and fly with her. He refuses. The husband, arisen from his bed of pain, overhearing this passage, discovers his wife's guilt and his own dishonor, and is about to shoot Jacques, but concludes to take a greater revenge in supplying the testimony which will secure his disgrace and conviction as an assassin.

Next Monday night the 13th inst., Pat Rooney has been engaged to appear at this theatre.

THE VOLKS GARDEN.

This week the following array of talent appear in their great specialties, and the programme will stand the test of comparison with the very best in the city. Their names and novelty acts speak for themselves. There is to be chronicled the first appearance at this house of Pell and Lewis, Ethiopian comedians, song and dance artists and Imperial H. K.'s, who present their own original sketches. First appearance of the charming Millie Roselyn, the accomplished serio-comic vocalist. First appearance of the great novelty artist, Chas. Perham, the only armless song and dance artist in the world, who will who will introduce his new and original song entitled "That Girl with the Golden Hair." First appearance of Miss Kittie Sharpe, song and dance artist, after a successful tour of two years around the world. The first appearance of Howard and Alton, sketch artists, vocalists and dancers, justly styled the exponents of genteel comedy. Ed. Howard, character and motto vocalist. The peerless Alton, serio-comic belle and premier male soloist. First appearance of the German duo par excellence, John B. Willis and May Adams, in their original Teutonic specialty, "Conglomeration," introducing songs, dances, changes, and comedy "business," first appearance of the premier character artists, Joe Redmond and Ada Clifton, in their original character act, introducing—Marriage Bells; 2, The Man of Education; 3, Conglomeration; 4, The Laughing Couple. First appearance of Mlle. Violette and Holland Bros., comic hat spinners, horizontal bar performers and double-trapeze artists. First appearance of Andy Gaffney, cannon juggler and athlete. Re-engagement for one week more of the great comedians, clown and Pantaloons, Charles Yale and W. C. Cameron, who will appear in their great specialty pantomime, entitled "The Comanches; or, Life on the Border," and Mr. Sam. Norman, the versatile comedian and character artist, who aids them.

Little Henderson occupied a box on night to witness the Chestnut version, it was an infringement on her piece standard. The attendance since the first night has been fair.

THE ARCH.

Week presents McKee Rankin and Kitty Ward, in their ever popular "Danites," which, while it cannot be said to be an acquaintance, is, judge from any view, an extraordinarily popular

The wealth of romance that pervades this drama, the striking vigor and vitality of the characters and the strength

and power of the scenes, go far to make up the best purely American drama now before the public. The acting of Mr. and Mrs. Rankin is as good as ever. Louis Aldrich makes of the Parson a positive creation. Charley Parsloe is of course well suited with the role of the Chinaman, and Lee Harris as Lumber Jim is the best who has yet been seen in the part. Bessie Hunter is rather colorless as the Widow, but the other parts are well done. The "Danites" is well mounted.

Variety.

TONY PASTOR'S.

The best bill of the season is being presented at Tony Pastor's this week. We doubt if there has been given in this city in many years a programme comprising so much attractive variety. The stars this week are all good and of the first order, and two of them would be attraction enough for a variety entertainment. Besides Tony Pastor there is Cool Burgess, the genial Prince of Colored Comedians; Watson and Ellis, the best team of German specialty performers now before the public. John Sheridan and Alicia Jourdan are both admirable performers. They have been filling an extraordinarily long season in the city, playing at the Comique, Windsor, and now at Tony Pastor's. Since the departure of Ella Wesner to Europe, Alicia Jourdan is alone in her personation line of business. Sheridan is also a very clever performer. Besides these there is Georgina Smithson, always welcome to this house, Haley and West the dancers, Allie Smith and the Herbert Brothers, Jennie Satterlee, and the ever welcome Frank Girard. Tony's bill this week is a fine one. It should draw packed houses.

HARRY MINER'S.

The programme at Harry Miner's this week embraces first the name of A. H. Sheldon, one of the most gifted of comedians, who unites in himself a list of excellence that offers no room for competition, his abilities covering the wide scope of all branches of the profession, from actor, author, comedian, mimic, pantomimist, vocalist and dancer, to that amusement director, He has assumed the reins as stage manager.

The following well-known artists will constitute the company this week. Miss Louise Montague, a charming vocalist and pretty woman. Frank Bennet and Miss Georgie Kane in their musical sketches. Harry and John Kertell, the famous North of Ireland specialists. Curry and Hall, perhaps the best sensational Horizontal Bar performers in the country; the popular French Twin Sisters, Minnie and Lena, two of the most artistic performers in the country. Johnson and Brune remain for their third week, Billy Carter, the Great Banjo Soloist will reappear in new songs, etc., Andy and Carrie Cahill, the refined musical soloists will appear for the first time at this theatre. Turner and Geyer and Perry Brothers will also remain and contribute their quota to the evening's amusement.

Next Monday night the 13th inst., Pat Rooney has been engaged to appear at this theatre.

THE VOLKS GARDEN.

This week the following array of talent appear in their great specialties, and the programme will stand the test of comparison with the very best in the city. Their names and novelty acts speak for themselves. There is to be chronicled the first appearance at this house of Pell and Lewis, Ethiopian comedians, song and dance artists and Imperial H. K.'s, who present their own original sketches. First appearance of the charming Millie Roselyn, the accomplished serio-comic vocalist. First appearance of the great novelty artist, Chas. Perham, the only armless song and dance artist in the world, who will who will introduce his new and original song entitled "That Girl with the Golden Hair." First appearance of Miss Kittie Sharpe, song and dance artist, after a successful tour of two years around the world. The first appearance of Howard and Alton, sketch artists, vocalists and dancers, justly styled the exponents of genteel comedy. Ed. Howard, character and motto vocalist. The peerless Alton, serio-comic belle and premier male soloist. First appearance of the German duo par excellence, John B. Willis and May Adams, in their original Teutonic specialty, "Conglomeration," introducing songs, dances, changes, and comedy "business," first appearance of the premier character artists, Joe Redmond and Ada Clifton, in their original character act, introducing—Marriage Bells; 2, The Man of Education; 3, Conglomeration; 4, The Laughing Couple. First appearance of Mlle. Violette and Holland Bros., comic hat spinners, horizontal bar performers and double-trapeze artists. First appearance of Andy Gaffney, cannon juggler and athlete. Re-engagement for one week more of the great comedians, clown and Pantaloons, Charles Yale and W. C. Cameron, who will appear in their great specialty pantomime, entitled "The Comanches; or, Life on the Border," and Mr. Sam. Norman, the versatile comedian and character artist, who aids them.

It will be seen from this that the strength of the play lies more in the force of one or two of its scenes than in the continuity or sequence of the plot or development of the character. As a play "Within an Inch of His Life" is turgid and involved. The dialogue is much too verbose and condensation would improve it at many points. It need to be revised throughout.

The acting was altogether good. Mr. William E. Sheridan, though finding in Jacques a role giving his strong powers rather restricted sway, nevertheless made much of the scene speeches. Charley Stanley as the idiot Cocolen did admirably, presenting the part with a realistic force almost horrid with intensity. Lilly Glover was overweighted with the role of the Countess, but displayed her usual intelligence, and rather more fire than usual. Miss Ida Jeffreys played Diane neatly and acceptably. George Holland was good as the Count, and Ernest Bartram as Antoine, the servant, did a good bit of character playing. The other parts were well rendered out. The mounting was generally good and appropriate. We do not regard as a success.

Little Henderson occupied a box on night to witness the Chestnut version, it was an infringement on her piece standard.

The attendance since the first night has been fair.

THE ARCH.

Week presents McKee Rankin and Kitty Ward, in their ever popular "Danites," which, while it cannot be said to be an acquaintance, is, judge from any view, an extraordinarily popular

The wealth of romance that pervades this drama, the striking vigor and vitality of the characters and the strength

THE LONDON.

During the past week hundreds have crowded to the London to enjoy the full and good bill offered, and have testified their appreciation of the efforts of the management in their behalf, by hearty and constant applause. A notable feature in the entertainment at the London is its respectability and high class. Nothing is seen or heard during the development of the long bill which could shock the most fastidious taste or the most sensitive ear; and the talent engaged is so carefully and judiciously selected as to afford nothing but undisturbed amusement and thorough entertainment.

The bill this week is a very good one, Manager Donaldson presenting as his attractions the following:

Messrs. Delchart and Hengler, who have earned such a wide popularity with amusement seekers wherever they have appeared.

They now present their attractive sketch "Pink and White Roses," which affords them opportunities of verifying their reputation as specialty stars of supreme excellence. Engagement of the refined and accomplished serio-comic vocalist in her bouquet of popular songs, Minnie Lee. First appearance of the monarchs, Wingfield and Gregory, in astounding feats of strength. First appearance of Morgan and McAvoy, in their great Irish sketch entitled, "New Year's Eve." Harry Budworth, laughing son of Momus. Re-engagement of the queen of song Miss Clara Moore. Second week of the Original—in their songs, dances, sketches, etc., Parker Sisters, George and Lizzie, Miss Fanny Prestige, the favorite sombrete. Harry Clifford, the versatile comedian, and the ever reliable Mr. J. O. Hall. The performance each evening, concludes with the nightly sensational drama, in one act written expressly for Harry Budworth, "Eph or a Negro in Ireland." Harry Budworth as Eph, the faithful cook of the good ship Sea-drift, supported by a full and powerful company.

Attendance good.

Variety Notes.

Georgina Smithson has been ill, but is playing at Tony Pastor's this week.

Dick Parker, formerly stage manager at Harry Miner's, has been presented with a purse containing \$150 on his benefit at the St. Louis Theatre Comique.

George H. Coe and Luke Schoolcraft have a new play, "A German Abroad," which they have tried successfully in New Orleans.

Edward Kendall has gone to San Francisco.

"Almost a Life," in Philadelphia.

[From the Times.]

Among the large audience that witnessed the first production of Martha Lafitte Johnson's new play, "Within an Inch of His Life," at the Chestnut Street Theatre, last week, were two New York people that had come over from Gotham especially to see the piece. They watched it closely, now and again added to each other in mutual recognition of some particular point, and kept their seats until the curtain fell, and then they passed out of the theatre and said never a word. Mrs. Ettie Henderson, wife of W. H. Henderson, manager of the Standard Theatre, and Mr. Wilson, a New York attorney, were the two interested spectators, and their errand was to see whether the new play was an infringement on a play called "Almost a Life," of which Mrs. Henderson is the author. Last October the "Standard" Theatre in New York was opened by W. H. Henderson with his wife's play, an adaptation of Emile Gaborian's novel, Maud Granger filling the principal part. The piece at once achieved success and Manager Gemmill desiring to produce it here made an offer to Mrs. Henderson which was refused. Mrs. Henderson desired to play the piece with the Standard Theatre Company, including Maud Granger, and on this point all negotiations halted and Mr. Gemmill obtained from another source and adaption of the same story and produced it last night. After Mrs. Henderson had seen the piece she was seen at the Girard House in company with her lawyer, and was asked what she proposed to do. "Well," she replied, weakly. "I don't know. In fact I haven't made up my mind. If I had found that the Chestnut Street Theatre piece was an infringement upon mine—and I do not say I haven't found it so—I should have taken out an injunction."

"I don't mind saying," spoke up Mr. Wilson, "that I do not think there is any comparison in point of merit between the two pieces. We have not, as Mrs. Henderson says, decided what we will do, nor can we until we have a consultation with our lawyer here, Mr. Heyer. That will be had to-morrow. I return to New York in the morning to consult Mr. Henderson. Mrs. Henderson remains here, but there will probably be nothing done for a day or two."

"You see," broke in the little lady, "this play, or that two plays, are but an adaption of a novel from which and out of which any one has the right to make a drama. But the point is, whether any one may make a play based on the story itself, which follows closely the work I have done before. Besides the law of Pennsylvania differs from that in New York, and, having crossed the State line, I find myself suddenly deprived of certain rights I have at home. Being a married woman, my husband has to join with me in the suit."

This entertainment closes with Chas. Yale's great Indian Pantomime, entitled, "The Comanches, or, Life on the Borders," which is filled with stirring incidents, beautiful and life-like living tableaux.

The attendance at Manager Giesenberg's Theatre has been, as it deserved to be, very good, indeed.

The Babe Unborn.

To the EDITOR OF THE MIRROR:

DEAR SIR: Mr. Bartley Campbell has lately attempted to give what he probably considers publicity to certain of his opinions on dramatic literature. So long as he kept the expression of his grievances as a dramatic author hidden from the world in the columns of a paper called, we believe, the Dramatic News or Journal or Gazette, or something of the sort, we made no reply. We held sacred the seal of privacy. But we have since heard that Mr. Campbell has repeated his remarks to several persons, namely, three, which we hold to indicate, by contrast with his previous action, a desire to reach the public at large; and in carrying out this intention, it gives us great pleasure to offer our assistance to the author of "Fate" and "Peril."

Mr. Campbell, it appears, wants "An International Law." What alterations he would have made in our existing extradition treaties he does not specify. But we gather from his observations—which lack coherency and continuity to a certain degree—that Mr. Campbell has a grudge against a number of French dramatic writers—Messrs. Sardou, Angier, and others; and we infer, in a general way, that he wants them brought to this country and lynched.

These gentlemen have, according to Mr. Campbell, done various injuries to the American Drama: Their existence and their continuous persistence in writing plays that are merely good without being American, can, seem to be the most important of these injuries. And against outrages of this sort Mr. Campbell asks protection for the American Drama.

But here we beg leave to take issue with him. We would remind our distinguished countryman of the fact that, while the common law of the United States, of England, and indeed of all civilized nations guarantees all necessary and proper protection to law-abiding members of society, including even minors and persons of weak mind, yet it is generally held advisable for a citizen to be at least born before entering upon the duties and privileges of citizenship.

The rights of the chicken in the egg we would further point out to Mr. Campbell, have been habitually and constantly disregarded with entire impunity, and without a single voice of dissent or protest, by every generation of egg-eaters since the world began. Mr. Campbell has, or expects to have, my little bantam whose fragility calls for humanitarian protection, the least he can do is to perform the process of incubation. Let him produce his chicken, and it shall be protected.

It is true, Mr. Campbell makes a very mild attempt to prove that the alleged American Drama does really exist. But it is a very mild attempt. He cites the "Shaunrau," the author whereof has, in his time, been born pretty much all over the world, to suit the exigencies of the copyright laws. You cannot justly claim as an American citizen a man who would, at five minutes' notice, swear that he first saw daylight in the Malay Archipelago, if it were necessary to enjoin the production of a piece stolen from some other piece which he himself had previously stolen. Nor should "The Banker's Daughter" be set down as a full-blooded American play. It is of French extraction on the Cazauran side, and at best but a sort of literary quadroon. Nor ought Mr. Campbell to refer to the sad fact that his own drama, "Fate," once "crossed the Atlantic and received over 200 representations in Great Britain." In making this cruel assertion, Mr. Campbell sedulously conceals from his hearers the whole of the bitter truth. He struck Great Britain during a period of severe moral and financial depression, when the country was exhausted by the steadily increasing pressure of the hard times, and he further seduced them by the charms of the gratuitous chrono. Having taken this mean advantage of a great nation's intellectual prostration, Mr. Campbell should not be so nongenerous as to reveal to the whole world the momentary weakness of that afflicted people.

Speaking seriously, the "American Dramatists" are doing an unwise and unprofitable thing in making these unceasing complaints of prejudice and unfair treatment. Mr. Bartley Campbell and his colleagues want to write plays and have them produced, partly perhaps, as they assert, for the love of art; principally, no doubt, in order to make money and fame out of them; These plays the average manager refuses to produce. He probably does not think that there is any money or fame to be made out of them. And so the dramatic author appeals plaintively to the press and the politicians.

This kind of thing strikes us as sheer nonsense which ought to meet with no further encouragement. If a down-town merchant gets his goods by direct consignment, does the broker who is thus left unemployed look to Congress for relief? If the American people refuse to drink American wine, do the manufacturers of that crude article ask for a law discriminating in favor of intoxication from the native grape? Have American novelists yet asked for protection against publishers who prefer to issue English reprints rather than home products?

Nobody is trying to crush the invisible American drama. If a native playwright can get a good play produced, the public will go to see it. The public does not care a fig for the nationality of the play. Moreover they are simply bored when the drama-

ist who cannot get his play produced comes forward to tell them all about his miseries and his failures. These things are his business only. His success alone concerns the public.

There may be a slight popular prejudice against American dramatic work, caused by the production of poor native plays. That, however, is all. It would be folly to assert that we have not in this country men of sufficient literary ability and stage experience to write plays, if they devote themselves conscientiously to the work.

Play writing is a difficult but not an impossible art to properly qualified students. But a properly qualified student in any line of study is scarcely the kind of man who sits down before the first serious obstacle, and raises up a pathetically infantile howl for "Protection!"

"Les Fourchambault."

The Lingards produce "Les Fourchambault," at the Broadway Theatre next Monday. The cast of the piece will be in full as follows:

Mme. Fourchambault Miss L. LeClair
Blanche Fourchambault, Miss Dickey Lingard
Marie Letellier, Miss Alice Dunning Lingard
Mme. Bernard Mrs. J. L. Catheart
M. Fourchambault, Mr. William H. Lingard
Leonard Fourchambault Mr. O. H. Barr
M. Bernard Mr. Joseph Whenock
Baron Bonlour Mr. W. Crompton
Jean Mr. I. Davison
Jacque Mr. Lyon

The adaption is by D. Dalziel. The plot of the play is as follows:

M. Bernard is the illegitimate son of M. Fourchambault, his mother having been betrayed under promise of marriage, which promise Fourchambault was led to break by the machinations of his father, who, by base means, convinced him of the lady's fidelity. At the commencement of the play, Madame Bernard and her son have won for themselves wealth and social position, while Fourchambault, who has married another lady and by her become the father of a family, is on the eve of bankruptcy. Despite the ruin this man has brought upon her, Madame Bernard commands her son to assist him. He generously does so, and by him the house of Fourchambault is saved.

The rights of the chicken in the egg we would further point out to Mr. Campbell, have been habitually and constantly disregarded with entire impunity, and without a single voice of dissent or protest, by every generation of egg-eaters since the world began.

The rights of the chicken in the egg we would further point out to Mr. Campbell, have been habitually and constantly disregarded with entire impunity, and without a single voice of dissent or protest, by every generation of egg-eaters since the world began.

The rights of the chicken in the egg we would further point out to Mr. Campbell, have been habitually and constantly disregarded with entire impunity, and without a single voice of dissent

NEW YORK MIRROR.

PUBLISHED EVERY THURSDAY AT NO. 12
UNION SQUARE, NEW YORK.

ERNEST HARVIER, - Editor and Proprietor.

SUBSCRIPTION:

Two Dollars and a Half a Year; One Dollar and a Quarter for Six Months.

ADVERTISEMENTS:

Special, Per Line, Ten Cents; Professional Cards, Twenty-five Cents Each Insertion; In Advance; Cards Received Up to 1 P. M. Wednesday.

NEW YORK, JANUARY 11, 1879.

A School for Editors.

Attention has been directed of late to schools for actors, schools for managers, schools for dramatists, and schools for agents. But there has been nothing said about schools for editors. We alluded last week to a growing abuse which was menacing with a grave danger the most vital interests of the profession—a newspaper devoted to wanton and systematical assaults on reputable actors and managers, and to the publication of false and fictitious reference to their private affairs. We propose this week to be still more explicit, and to show how this abuse has arisen, why it has been permitted to continue, and how and why and on what grounds it should be stopped.

The dramatic profession in this country was for many years dishonored and degraded by having its affairs treated in the professedly theatrical papers side by side with prize fights, cocking mains, base-ball matches, quoit tournaments, billiard games, trotting races, and other sports. The dramatic paper of that time could have no place in a family, by reason of the objectionable nature of the articles on other subjects. The same standard by which these sporting authorities judged a fighting cock or a cattle show, was applied to the consideration of the work of an actor or actress, and praise or blame was graded by the length of an advertisement. This mischievous and mercenary course dragged the doings of the theatre to the dead level of the circus, and managers were content to pay liberally to gain the silence, if not the goodwill, of these organs. But to actors and actresses the position was galling, and frequent and repeated efforts were made to rescue the consideration of dramatic performance from the thralldom imposed by this most damaging and discreditable coalition of affairs. The need of a dramatic newspaper, devoted exclusively to the interests of the profession, was felt then as now, and the effort to supply it was met, as it should have been, with a hearty response.

But unfortunately for the actors and managers, the second condition of affairs was, if possible, a little worse than the first, and they began to regret that they had made any change at all. For the new paper, though discarding all the offensive features of the two sporting organs, added new ones infinitely more distasteful. Assaults were at once begun on the professionals themselves. Actors, managers and dramatists were not free from the wanton and sweeping attacks of their new found organ. Their most private affairs began to be the subject of articles, their business relations were given coarse publicity, and an era of vituperation was speedily begun. If the editor had a quarrel over some household furniture with a manager, the paper was full of assaults on the stars whom the manager was playing. If an attache of the company wished to sell a play, the censure of the paper was threatened to the manager who would not come to terms. Now actors and managers, though eager and on the alert to perceive what affects other people, are proverbially slow to see what affects themselves. But one by one they began to realize the wrong the Scandal Trap was doing them, and that, in furnishing it the means to assail those with whom they differed, they gave it strength to turn in time against them. The demand then began to be made for a paper to fully represent their interests and one to which they might prudently and profitably give support. That there was such a demand we have abundant and indisputable evidence. No sooner was it announced that the want was on the point of being supplied, than letters poured in from all points, tables being littered with correspondence proffering and containing aid. Two hours after THE MIRROR appeared last week, the edition, which had been thought adequate, was exhausted, and there were calls for more. And this was accomplished without a line of advertising or any undue or extraordinary efforts. This week we double the number, and have already orders for the whole edition. A glance at our advertising columns will show similar increase, and how the paying class of managers and professionals regard a paper devoted to their in-

do not, however, rely on the belief that this newspaper is recreant to the interests of its patrons, the one that opposes it most prosper in proportion. For

we will show precisely why a paper devoted to vilification cannot (and if properly combatted will not) succeed.

An actor comes to New York to test, let us say, his own capacity and the merit of a new play. He is entitled to fair consideration. But does he get it? The chances are that the Scandal Trap will assail him. He and his play will be damned. Now what are the results of this? The actor loses his value as an attraction, the value of the play he performs in is depreciated, the manager of the theatre he plays in suffers, the out-of-town managers who relied on him are embarrassed. And finally, the dramatic paper loses, for it has crippled those who would have been its patrons. So in the end it is the loser.

Or again: take the case of a star of established drawing powers. Booth, Boucicault, Sothern, Florence, Clara Morris or Jefferson. They are assaulted. The stock actor tries to argue that in lowering them he is exalted. But he is not. For he is equally a sufferer. Say, for instance, that Sothern draws of a night \$300 to a theatre. He is assailed—and successfully. His drawing power declines to \$200. Is the stock actor a gainer? No! for the manager with whom Mr. Sothern plays must reduce his expenses to offset part of his star's loss of attraction. The manager and every one in his employ suffers indirectly to do this. And the dramatic paper suffers too—for the capacity of its own patrons is lessened.

Actors and managers are only just now beginning to ascertain that they are the real losers, and that, even apart from the absurdity and disgrace of a profession accepting as its organ a paper that assails its members, they are equally, in a commercial sense, being ruthlessly taxed to depreciation the value of each other.

Now THE MIRROR, having enunciated a set of truths which deserve the attention of actors and managers generally, will continue its work to conform its policy to them. And a feature of its policy may as well be stated now. It is this: that whatever an actor, manager or dramatist may do in his public capacity, is a fit and fair subject for the freest and fullest criticism. But the private, domestic or individual concerns of professionals are matters which concern themselves alone. They are not to be interfered with. THE MIRROR, moreover, distinctly claims to be the only exclusively dramatic paper published in this city in which no local manager has or has ever had any ownership whatever. It challenges any other dramatic paper to say the same, or to subscribe to the formula of decent treatment of professionals enunciated above. Until any paper accepts this challenge, THE MIRROR will claim to be worthy of the best support of managers and actors, and exercise its best efforts to deserve it.

Cheap Notoriety.

It will be remembered a few months ago that Miss GENEVIEVE WARD, who played a rather unsuccessful engagement at Booth's Theatre, but succeeded in getting more newspaper advertising out of her bad season than a dozen other actresses might have done out of good ones, appeared one morning as the heroine of a narrow escape while riding in a carriage. A shaft of a wagon or some other terrible vehicle had, we believe, plunged recklessly into the fair tragedienne's team and almost came near hurting her. It is not generally known, however, that immediately after this terrible catastrophe, Miss WARD sent down to the various newspaper offices that she wanted to be interviewed on the subject of her escape. All the papers next day told how the charming exponent of Jane Shore, Queen Katherine, and Lady Macbeth, still suffering, of course, from severe nervous prostration caused by the shock, had done this, and that the other during the accident, and many other things, all of which led up to the climax: "that the lady would appear to-night as though nothing had happened—and every night until further notice." Miss WARD's case is only an illustration of the cheap notoriety which stage people—and particularly unsuccessful stage people—are constantly striving for.

Miss MORRIS' illness, too, was made a similar avenue of advertisement. The more morphine the poor woman took to carry her through her various stages of emotion, the more loudly was her achievement proclaimed.

Rose Eyttinge poisons herself into distinction. If that doesn't succeed she creates a disturbance in a Bowery theatre, and then strikes theatrical attitudes before an enraged public, and silences them with queenly gestures; all of which gets into print.

Kate Claxton plays salamander and gets interviewed, written about, joked about, and pursued about, until she becomes as well known as a curiosity in the theatrical market as Barnum. What is it used to be in his play?

—Ends on down the whole gamut of what the photographer is pleased to term "stage celebrities." There is a general inclination

to subordinate professional claims to extraneous personal ones. This spirit of cheap advertisement is damaging to the profession. There are a few members still left with pride enough to scorn these cheap modes of puffery. These are the conscientious workers who seek only the legitimate means—success—whereby to attain distinction. It is in justice to these that the quacks should be suppressed.

And the stage alone is not to blame; the readiness with which the daily press lends itself to the promulgation of cheap news about cheap actors and actresses, cannot be so severely condemned.

Theatrical Failures.

An ignorant and perverse ass, writing in the Evening Telegram (a paper not usually given over to the braying of idiots) says:

"Why so much attention should be drawn by newspapers to theatrical affairs of small interest, is a problem we are unable to solve. The public is always glad to hear about the inner and outer lives of the world's great actors, as well as of those householders whose names have become like household words. But why men and women, attached to the theatrical profession, who are of no account, and whose brazenness does not save them from conspicuous failures—why 'artists' such as these should be dragged head and shoulders forth, held up to gaze, be interviewed, and have lengthy and frequent cards inserted, it is difficult to explain, except on the principle that editors sometimes overestimate the attraction of a name, and reporters are ambitious to make a big article about an infinitesimal event."

It seems to us much more of a problem why fools should be permitted to ventilate their idle theories to the annoyance of newspaper readers. If editors devote space to the affairs of professional people, it is because the public are interested in them and because the absence of news on theatrical subjects would be a serious omission. That the judgment of such a blatant ass as the writer in the Telegram was not sought on this subject by his superiors is readily understood. Fortunately most newspapers are run to satisfy their readers, and how to satisfy the whines and caprices of the jacks and jills who have no higher aim in journalism than writing about stove-polish and fashion plates and carrying on wordy contests with each other in papers permitting such stuff.

This particular ass goes on to say:

"This sort of sensation is so obviously manufactured that it kills itself in the end. The public does not like to read concerning nonentities. It devours with interest all fresh intelligence, however small, about artists of unique but genuine merit. Beyond this, it is only the friends of the brazen nobodies, who are interested in newspaper accounts of them; and even these 'friends' sometimes get tired."

But for the mumbiling of this nincompoop, attention might not have been directed to the interest attaching to theatrical affairs. It is in this way that such fools find their place of service. Nowadays, everything about the theatre is devoured with great avidity; the fascination appertaining to the lives of actors makes everything they do of importance. Realized this fact, editors do vote adequate space to their doings and readers are satisfied in consequence. It is a pity that so obvious a necessity and need should be combatted occasionally by a penny whistle "journalist" whose ignorance of theatrical affairs is generally as marked as his presumption in treating them.

MIRROR.—The Mirror is extremely aggressive in its tone. If the gauntlet which it throws down is accepted by the Dramatic News, the fight is likely to be a bitter one.—SUNDAY TIMES.

Every newspaper which respects itself and deserves to be respected by its readers, must be aggressive whenever crying abuses exist. It is the mission of a newspaper to abate wrongs by denouncing them—a line of policy THE MIRROR intends to pursue. We throw down no gauntlet against any man or paper further than the welfare of our patrons demands. But when a scandal and injustice becomes as flagrant and notorious as the one we combat, not to be aggressive would be cowardly. THE MIRROR does not aim to be classed in the category of papers that suffered because seeing a wrong, had not the courage or manhood to assail it.

PERSONAL.

STEVENS.—John A. appears at the Globe on the 20th in "Unknown."

COGHAN.—Mrs. Charles and child arrived in this city from Liverpool last week.

ANDERSON.—Mary is in St. Louis. They admire her as much and criticise her less there than here.

BONFACE.—Miss Stella has made a hit in "At Last" at Wallack's, and gives promise of better things when the opportunity presents.

CLIFTON.—Harry goes out with Genevieve Rogers as leading juvenile support. The company makes its first stand at Richmond, Va., next week.

EYTINGE.—Miss Rose is slowly recovering from her recent severe illness. She will not, however, return to the stage for some weeks to come.

TOO FRESH.—The New York dramatic correspondent of the Chicago Tribune has a very small family, but he is liable to get even that small family into trouble. In some of his letters to Chicago he has taken occasion

to assail a prominent man in the profession. As a consequence the gentleman assailed is in return working up the history of the offending correspondent with results that cannot fail to be damaging.

DAVENPORT.—May is not only a prettier and more refined-looking woman than Fanny, but bids fair to become a much better actress.

HENDERSON.—W. J., the business manager of the Standard Theatre, has just returned from Baltimore with the "Almost a Life" party.

BANJO.—A female party named Cahill challenges the world to "play her on a banjo." That reminds one that a woman always says, "put me on a flatiron."

DICKINSON.—The fair but fated Anna announces that she will first lecture on the stage from the platform, and then lecture on the platform from the stage.

CLAXTON.—Kate began her starring tour in Williamsburg this week as Josephine in "The Double Marriage." It is not her fault that the part is altogether beyond her abilities.

JO-HONES.—George the Count has begun another of his "horticultural" engagements at the Olympic. Why don't some one engage G. F. T., the Dictator, who can play anything but Othello.

MILLER.—Joaquin says he has reformed, having concluded to abandon the "child of nature" line of business and be a gentleman hereafter. His play of "Mexico" is said to be very strong.

LYCEUM.—There was no end of trouble and sharp practice about the license for the Lyceum Theatre, but J. M. Hill finally pocketed the loss when Shook threatened to take possession of the house.

MURTHA.—Frank has shown remarkable energy in the management of the Globe, and bids fair to regain for that house a degree of prestige and popularity that has been denied the house hitherto.

GEMMILL.—The manager of the Chestnut Street Theatre, Philadelphia, has underlined for production Julian Magnus' play "The Tower of Babel." It is melo-dramatic, and is said to be very strong.

CAVENISH.—Ada is a woman of her word, and rather than break her contract, attempted to fulfill an impracticable series of engagements made for her. All honor to a woman who loses money and health rather than be foreshown.

DAVIE.—This young gentleman, who is playing the late Mr. Montague's part of Capt. Molineux in "The Shaughraun," is a protege of Boucicault's, and both Wallack and his mentor predict for him in time equal popularity with that enjoyed by Montague. If he wouldn't lisp so much, he would be quite as pleasing in his elocution.

Sara Jewett on Stage Dressing.

The subject of ladies' toilets on the stage is one that has always engrossed the attention of the theatre-going public. It is a subject worth considering. We hear too often that this or that lady of such and such a company wears dresses that cost more than twice her salary, and the query immediately rises, how does she do it?

With the question of dress is interwoven to a greater or less extent the morality of the stage. Miss Maud Granger's dresses in "Almost a Life" created an unusual amount of comment. Independent, however, of all moral consideration, those dresses were entirely out of place. But there are parts in certain plays that require all the show and extravagance that are bestowed upon them. Miss Jewett, for instance, one of the most cultured and refined ladies on the New York stage, wears in the "Banker's Daughter" some of the most elegant dresses ever presented to the admiration of the New York public.

How much these gorgeous dresses contribute to the success of a play is not within the province of this article to discuss. That fine dresses are needed in society plays, no one will dispute. If Palmer or Wallack were to give us the modern millinery drama without all its accoutrements, we should desert it.

Miss Jewett's views of the subject of stage dress were frankly expressed to the Mirror last week. Miss Jewett admitted the enormous cost of occasional costumes that society plays made necessary; but she spoke of the many devices that ladies resorted to in order to get new effects from old material. "And besides," said Miss Jewett, "spending a large sum in dresses is only the actress' share in the general speculation of starting a new piece. The management and the company are alike in hopes of a long run. The actress draws heavily on her earnings, hoping for the ultimate recompense. In conclusion Miss Jewett said:

"Stage dressing as a subject is now threadbare, though the dresses are still as gorgeous and reprehensible and continue to excite the comment and calculation of an admiring and inquiring public. Of course I play a part in the millinery drama and I try to do it as well as I can. I confess that the solution of the press problem requires mind and money. The dresses for a new play are a speculation with a matagem for the success of the play. We paint the scenes and we paint the figures. They must be appropriate to the requirements of the situation and the result is often much more a question of taste and ingenuity than vanity and extravagance. I sometimes think that if the curious would count the time, industry and patience expended upon many stage toilets, instead of the random figures that add and multiply at

the will or ill will of the imagination, the result would be generous if not a just solution of a problem not entirely mathematical or financial, but a question whose infinite items vary with each rehearsal."

Wanted—An Injunction.

THE PEOPLE OF THE CITY OF NEW YORK,
IN REL.

vs.

GEORGE THE COUNT JOHANNES.

The petitioners respectfully show to this Court that on the sixth day of January last past, one George Jones, alias the Count Johannes, an alleged actor, did make an appearance in a place situated on or about the middle of Broadway, and did then and there with malice aforethought, and in contravention of public policy, appear upon a stage or platform and attempt to simulate, personate, imitate, and enact and portray the character of one Richard the Third. It is to be distinctly understood by this court that no allegation is made by these petitioners that the said George the Count Johannes, did simulate, personate, and enact and portray the said Richard the Third, or that the said Count Johannes ever did or could simulate, personate, imitate, and enact and portray any character other than that of Edward A. Sothern as the Crushed Tragedian.

And your petitioners further show to this court that the said G. C. J. was accompanied, aided, and abetted in the acts which will hereafter be shown in this petition, by a certain woman and alleged actress, known as Avernia Fairbanks, alias the Invincible, alias Pneumonia, and also by certain other parties to the petitioners unknown, but who are known as "fakirs," a term which these petitioners respectfully submit to the court, that they have been unable to ascertain the exact meaning of, but which they believe to be used for the purpose of designating and describing tramps and shoemakers who allege that they can act, simulate and portray characters on the mimic stage.

And this petition further shows that on the said sixth day of January last past a large number of persons, constituting a mob, assembled in the building aforesaid, and that the conduct of such mob, while violent and riotous, was in a measure, if not wholly, justified by the alarming and terror inspiring actions of the said George, the alleged Count Johannes, and the aforesaid Avernia the Invincible, the Fair-banks, and the Fakires, so called, as aforesaid and hereinbefore stated.

And it is further shown that during the presence upon the said stage of the said theatre of the said parties, that the said mob were not only riotous as aforesaid, but that the said mob did speak, shout, halloo, and sing, and make use of the following expressions:

"George, you're bush!" "Brace up, Count!" "Take your hand off your chest protector!" "You've lost one of your guitars, George!" "Got your hump too far down your back, George!" "Get him a schooner!"

And it is further shown that the alleged movements of the said Count Johannes about the stage were accompanied by cries of "Left, right, left, right, left," in a manner calculated to inspire amusement at this dreadful spectacle; and that the said mob also cried:

"Stick him, Pneumonia; he's a bad man." To which the Count responded:

"You are a set of jackasses!"

For these causes your petitioners pray that the said Count may be restrained from such further alleged acts of alleged simulation, personation, imitation, enactment and portrayal, since the same inspire men to riotous acts in contravention of public policy.

And your petitioners will ever pray,

John T. Raymond will play in "My Son" during his California engagement.

Max Strakosch took out opera on the strength of Kellogg and Cary; he had to bring it back on a Latta.

The many friends of Albert Weber will regret to hear that ill health will compel him to go to Florida. He does not seem nearly as pale as he formerly was.

Ade Gilman will play Tilly Slowboy at the Park on the 20th. John S. Clarke, Mr. John Wood, and Mary Wells will be remembered in the part in contrast to Miss C. man.

John T. Raymond opens in "Risks" at the California Theatre on the 20th. His late combination has come back to town. Offers of engagement are pouring in—more or less.

The Tracy Titus Troupe.

Our Chicago correspondent writing from that city on Tuesday, says:

The Tracy Titus Troupe came to grief at McVicker's Theatre on Saturday last. It appears that on Thursday last Titus promised Catherine Lewis the back pay—\$500—due her for services rendered, together with \$150 for the past week's salary. About half past three in the afternoon he sent in the following letter, which we have before us:

SHERMAN HOUSE.

Chicago, January 2, 1879.

CATHERINE LEWIS—Dear Madame:—The principal members of the company met to-day and after consideration came to the conclusion that it would not be advisable under the present circumstances, to continue the season after Saturday evening which only leaves me four performances to pay expenses here and land my company in New York this short notice will prevent the of any salaries until I have received money enough to guarantee the payment of all the board and railroad tickets for the company. This is satisfactory to all the other members and I hope that you will kindly consider the situation and assist all the company in carrying out this desire.

Had the season continued I could have kept my promises to you, but now, in justice to all, it is impossible. If you will favor the company the receipts may reach an amount that would make it an object for you. If you decline, the opera will be done and all chances of success taken. Respectfully,

TRACY TITUS.

Miss Lewis sent him a note in reply saying that she, unless she had the \$500, would not go on. Tracy Titus did not respond, so at 8 o'clock she went to the box office of the theatre, and there found Titus, John R. Rogers and Mr. McVicker. She reiterated her demand for payment, but did get the money. That night Laura Clancy played her part in "The Bells of Cornewall."

Miss Lewis left for this city on Friday evening at 8 o'clock, Titus owing her back pay, \$555. The troupe was to sing at Milwaukee, Monday, Tuesday and Wednesday. Miss Lewis's experience with American managers has not been very favorable. She has the note of E. F. Rice of the *Evangeline Co.*, and has never been able to collect it.

Laura Joyce, who is with the Titus Co., received a letter from Stetson, Boston Globe, to come on immediately, but she told me she would go to Ford's Theatre, Baltimore, where she had an engagement.

Our Managers.

HENRY E. ABBEY.

A few years ago [about seven] there lived in Akron, Ohio, a young man remarkable for his affability, gentlemanly bearing, and strictly honorable dealing. He was at that time the proprietor of the largest and most important watch and jewelry establishment in that section of country, but his desires reached out toward theatricals. His business was prosperous, his surroundings elegant, his home one of affluence, his friends the best, and his associations all that could be desired, but still he longed for more important ventures; other worlds to conquer. This man was Henry E. Abbey, the present manager of the Park Theatre, this city. He first engaged in some grand enterprise with John Ellister of Cleveland, which, under Mr. Abbey's management, proved very successful, but his first venture of any importance was an extended tour with Lotta. This was about four years ago, and was everywhere acknowledged the most successful of any similar starring tour. He played in many interior cities in Ohio and Indiana to \$1,000 and \$1,200 per night; a great deal of money was made for both, besides being an example to many of the strong stars, who had up to this time never tried this style of doing business. Many of them did this, but Abbey and Lotta got the cream. It was a revelation to the country cities, and the business was enormous; since that time nearly every important star has tried it with varying success, according to the management. Mr. Abbey's next step was to properly produce Lotta in New York, a city where she had never been strong. By a series of fine figuring (assisted by C. E. Gardner) he secured the Park Theatre, and announced his star in the most vigorous though proper manner, but it was no use; New York was not ready for her, and she failed, but Mrs. Abbey was not disengaged. He made a determination to become a New York manager; he sold out his splendid business in Akron and settled in New York; he took the Park Theatre by the year and commenced active operations, and is to-day, beyond question, the most important manager of any star theatre in this country. His first fall season opened with Mr. Sothern, and proved a brilliant engagement, with most satisfactory pecuniary results. Robson and Crane in "Our Regarding House," John T. Raymond, and other strong attractions followed, and with two or three successful productions by fine selected stock he established the house as the comedy of New York. The great judgment used in the selection of pieces, the attention to the details, and the manner of presenting pieces to the public, proved that Mr. Abbey was "the right man in the right place." The present season has only confirmed this verdict. The engagements of Lotta, and Crane, and the Colville company hardly had an equal on this continent. A season of crowded houses from the first been the rule until it has become a well understood thing.

The engagement of Mr. John E. Owens, the Oates troupe, and others will be no exception to the established custom of "standing room only." The unparalleled success of Mr. Abbey as a metropolitan manager can be safely attributed to his liberality, careful judgment, quick discernment, and active industry. Nothing escapes him. He goes to Boston or Chicago to see anything new. He has plays read to him by the score. He hears everybody's ideas, and then adopts his own. Burning up the red tape, he mixes freely with the world. Every day he is at the offices of the principal agents chatting with the stars and managers there assembled, freely giving his own views, and receiving theirs. He was an applicant for the lease of the *Globe Theatre*, Boston, but as he could not get it on his own terms, he refused it on any others. His Park Theatre Co. is out under the management of T. B. McDonough. It need hardly be said it is doing well. Lotta is also directed by Mr. Abbey, with Mr. Schofield as acting manager. She opened with Darc Bidwell in New Orleans, a week ago Monday, to \$1,400 houses. Her business has been enormous everywhere. Mr. Abbey is making money very fast on every hand, much to the delight of every respectable member of the dramatic profession and the newspaper fraternity.

A Ray of Sunshine.

It is a very pleasant thing for those who are interested in the stage and in the future of the drama in this country, to see the attention now and then paid to theatrical topics by some of the most gigantic intellects of this century. The gigantic intellect is not always familiar with the stage, indeed it frequently has not mastered the alphabet of the theatre, and only turns to the drama in the spare moments wrested from its mighty labors in other directions; but this ignorance, so far from restraining the gigantic intellect from critical disquisition, seems almost to be the reason of its cursory examination of play and players and playgoers and playmakers. The gigantic intellect which thus turns aside for a moment to waste its strength on the stage is sometimes a gigantic literary intellect. The dramatic criticisms of the Nation and of the *Atlantic Monthly* are favorable specimens of this cheerful compound of the cock-sure and the happy-go-lucky, but more often is it a gigantic clerical intellect, and of this latter class the most shining examples are Mr. Beecher and Mr. Talmage. But the latest specimen of a gigantic intellect led astray by the ignis fatuus of ignorance into dramatic quagmires is a journalistic gigantic intellect.

The New York Sun is edited by Mr. C. A. Dana, who is a learned man, the editor of the Household Book of Poetry, and the half editor of the American Cyclopaedia. In the Sun of last Sunday appeared an article on the "Construction of Plays" which could have emanated from none other than a gigantic intellect—and whose should it be but Mr. C. A. Dana's. There was a happy disregard of fact which might to some superficial readers suggest the workings of another mind. But, no; the essay is obviously the work of Mr. C. A. Dana. If any further proof be needed, it is only necessary to point out that the article contains several allusions to works in the French language, tongue with which the gigantic intellect of Mr. C. A. Dana is of course perfectly familiar.

And we grieve to have to say it, but it must be said; in writing this essay the gigantic intellect seems to have lost its grip. The drama evidently is not its best hold. The essay contains a great many statements, one or two of which are accurate. The misstatements are fairly beyond number. A few of them deserve to be set forth as warnings to other gigantic intellects which may be in danger of yielding to the insidious temptation to talk and write copiously on subjects of which they are profoundly ignorant.

Sheridan's "School for Scandal" was not notable when it was put into the hands of the manager of the Drury Lane Theatre. The success it achieved was largely due to the gags of the actors and the suggestive witicismus of the gallants who used to drop in at rehearsals.

So the best comedy in our language is the result of the chance collaboration of a stock company and a few hangers-on of the stage. Let Mr. Dana read Mrs. Life of Sheridan, and see the slow accretion by which the dramatist built up the "School for Scandal," and then his gigantic intellect will remember that Sheridan was the manager of the theatre where his play was first brought out; he will see that "gay" and "suggestive witicismus" had little to do with its success.

The "Don Cesar de Bazan" of to-day is very different from the original "Ray Blas," by Victor Hugo.

And it differs as "The Banker's Daughter" differs from the original "Othello." Surely the gigantic intellect ought to know that in Hugo's "Ray Blas" Lenormand played the Nero—and right royally did he do it. But he also took a fancy to one of the minor characters, Don Casar de Bazan, which Denomy therefore set for him in a wholly new play, familiar to all of us.

"The Lady of Lyons" is indebted to Bulwer for nothing but the language. The story is from the French play, "The Bellows Mender," and the arrangement of the scenery, the cutting of the speeches, the entries and exits—in fact all the details that go to make the practical portion of the piece—are the work of the able Macready.

There is no French play the "Bellows Mender." Lord Lytton took the germ of the idea of his play from a slight and short

French story of that name. And he wrote his play himself; Macready only advised him. Mr. Dana will do well to turn to Macready's diary.

Tom Taylor has been more successful in preserving intact as he wrote it his "Ticket-of-Leave-Man"—if it can be called his; for it is an actual translation of "Leonard," a French play by M. Nus. There is no alteration in the plot.

If Mr. Dana will read "Leonard," by M. Nus and Brisebarre, and then read the "Ticket-of-Leave-Man," his gigantic intellect will surely be surprised to see how little Mr. Taylor owes to the French authors.

It would be no easy thing to say how much the Union Square Theatre has been indebted to Mr. Cazauran's skillful pen in the adaptation of the many French plays produced there during the past two years so as to make them acceptable to an American audience, in the original production of "The Two Orphans," etc., etc.

Is Mr. Dana unaware that Act "Two Orphans" was adapted to the American stage by Mr. Hart Jackson? The wily and erudite M. Cazauran had nothing whatever to do with it.

"Miss Multon" is another example of important changes made in a play after its acceptance by the manager. It is from the French—not from the novel, "East Lynne," as generally supposed. The story is older than that English novel. "Miss Multon," as it came to the hands of Shook & Palmer, at the Union Square Theatre, was a published French play. It was interesting, but it failed to answer two questions which it would naturally suggest to the audience—"Where did Miss Multon come from?" and "Whither did Miss Multon go?" Mr. Cazauran took the book, added an act at the beginning and another at the end, and thereby answered these questions and made a complete and symmetrical story.

Here is a nest of mistakes. Surely Mr. Dana cannot mean us to accept this as his best work? "Miss Multon" is from East Lynne, and, in this way: A French actress who had read the novel told the plot to M. Belot, and he called in M. Nus, and they two wrote "Miss Multon" in three days. It was a great success, and the authors published it. Then, years afterward, it was revived at another and larger theatre, and the French authors—not the wily and erudite M. Cazauran—added an opening and a closing act. This new MS. was sold to the Union Square Theatre, and M. Cazauran was hired to translate it; he contributed no original matter to it whatever.

Can it be that the wily and erudite M. Cazauran has captivated the gigantic intellect of Mr. C. A. Dana by some subtle flattery of the editor's French accent?

Or perhaps, while the gigantic intellect slept, did the wily and erudite M. Cazauran prepare this essay himself and by stealth procure its insertion in the Sun?

At any rate we may ask, oh, gigantic intellect, what are you giving us?

The Fifth Avenue Theatre.

The Fiske-Harkins imbroglio ended on Monday evening, on the closing of the Fifth Avenue Theatre. The musicians and stage-hands refused to render further services unless their salaries were guaranteed. Judge Bedford, the receiver, had no money to pay salaries with, and that practically ended the Fiske-Harkins reign. The theatre has been closed since. As we go to press the air is filled with rumors concerning the future management. Among other names that of Mr. Harkins is spoken of; but this is only a rumor and we give it for what it is worth.

Ingomar Fleming, the Barbarian.

W. J. Fleming, the irrepressible manager and actor, played his part of the Barbarian so well on Saturday evening, that he undertook to strike Miss Georgie Sheridan on the face. It appears that the young lady, who is a friend of Miss Florence Ellis, was speaking to her when the Barbarian, taking exception to the lady's presence, and believing she was conspiring with Miss Ellis, who had previously refused to perform her role as Parthenia, unless she received her salary, ordered her to leave the theatre. She was about to do so, when the aforesaid irrepressible barbarian slapped her face. Messrs. Edmunds and Coleman, having witnessed the performance which was not on the bills, defended the lady with results unsatisfactory to Fleming.

Rowe, the Confuser.

George Fawcett Rowe is going to sue the management of Niblo's Garden for not producing "Little Emly" at Niblo's during his engagement there. He says he was to open in that play on a certainty, and "New York and London," which was produced instead, was a most surprising uncertainty.

Mr. George Fawcett Rowe is the great American confuser. He tackled the "Hero of the Hour" at Booth's Theatre several years ago, and confused the actors, the management, and the public. Then he came out at the Park Theatre with "Brass," and the way in which he confused things there from first to last has never been forgotten. To add to the confusion at that time, he ran "Brass" a hundred nights. Since then he confused "The Exiles" at the Broadway Theatre, and his latest work as confuser was at Niblo's Garden when "New York and London" was produced; the play-bills said, by Paul Merritt and George Fawcett Rowe. This was a little bit of sarcasm on the part of the play bill.

When "Brass" had got through its career

of confusion on this side of the water, Mr. Rowe took it to England. But that's where the great author made a mistake. The placid Briton can't stand being ruffled, and "Brass" ruffled him all to nothing. Mr. Rowe returned to New York, this time himself confused, as it were. He made up his mind to outdo himself, and confusion worse confounded broke out at Booth's Theatre in a play called "Fifth Avenue." We won't dwell on the promiscuous circus that was started by the choosing of the name of one theatre as the title of a play at another, and we might as well drop the curtain on that wonderful dramatic paradise where Rignold, Johnny Wild, Dutch comedians, pretty women, and women who were pretty with a mental reservation, were playfully peppered all over the stage—it is sufficient for our purpose to know that the Rowe trademark hung out in glowing colors for a limited number of nights until the Broadway Theatre caught the infection, and "The Exiles," from the French and elsewhere, was evolved from Rowe's trusty inwardness, and so confused young Duff that he couldn't pay salaries. But it is his latest freak to which we would call attention and from which we would draw a lesson.

"New York and London at Niblo's"—which was New York? Which was London? And if not, why? George Fawcett Rowe has gone to court to get damages from Starin for making him play in the new piece when he expected to open as Micawber on a certainty of \$500 a week. George Fawcett Rowe is in the meshes of the law!

Confusion in the fangs of confusion! How oh, how will it end? Why doesn't the New York World add this to its list of puzzling questions? It would so confuse its readers, and make the great confuser happy!

Western Criticism.

The Chicago Tribune says of Mlle. Litta that she is a blonde of statuesque form, with strongly marked but prepossessing countenance. Her roulades are executed with wonderful velocity, and those in staccato are wonderfully clear cut. Her trills, even in altissimo, are perfectly clear and balanced. Her voice is not only agile, but it is young, fresh, limpid, sympathetic, and remarkably even in its emission." So?

J. M. Mortimer Insane.

Mr. J. M. Mortimer, for some time proprietor of Mortimer's Varieties and the Grand Central Theatre in Philadelphia, was found soon after midnight Saturday morning wandering in Mulberry, near Broome street. He was in his slippers, and his face was upturned toward the storm. He asked the officer whether he knew where a house with two hundred and fifty rooms in it might be hired, and the officer quickly saw that he was insane. Mr. Mortimer had wandered from his residence in Bleecker street. In the Mulberry police station he told Capt. Brogan that he had lost much money, but he had many diamonds left. In his pocket-book were several paste diamonds. Before Justice Otterbourg he repeated that he had lost thousands of dollars. The Justice sent for his wife, and she took him away.

Mr. Mortimer was so successful in Philadelphia that he was considered one of the rising managers in the variety business; but in 1877 he met with heavy losses, and one year ago he was declared a bankrupt. His wife is an actress and is known by the stage name of Ida Morris. She is now performing in a variety theatre in this city. Two months ago he began to show signs of insanity. He seemed to think that he was yet possessed of wealth, and was pursuing his profession. He wrote letters to actors promising them very large salaries, and professing to hire them for the season. He had written a number of these on Friday night, and taking them with him eluded the persons in the house with him and escaped to the street. He was not seen by them again until found in the police court.

The Biblical Drama.

At one of the Boston Theatres, has been produced a work entitled "Saul, or the Witch of Endor," which the management is pleased to term, "A great biblical drama." It has always been an open question with the censors of the drama as to the good taste of placing upon the stage representations of matters ecclesiastical or religious in their character, and with managers as to its advisability from a business point of view, since it is unquestionably true that there is a large theatre-going public whose feelings are outraged by the representation of religious ceremonies, the introduction of prayers or the presence upon the stage of the cross, which is the most sacred emblem of their faith.

That these things are done, and in some of the plays which have survived to us from past generations, like "Leah," "Fanchon," the "Pearl of Savoy," and even in some of Shakespeare's immortal works, is unquestionably true, but it is none the less true that it has always been offensive to many people in every audience which has ever witnessed those plays. It is entirely unnecessary and impossible, to say the least, to uslessly offend the prejudices or beliefs of religious people. What then shall be said of a strictly "biblical drama?"

Horace Wall as agent for E. A. Sothern and J. S. Clarke, has had papers served on Parker and Frank Hardenberg, restraining them from playing in "Engaged." Parker announces his intention of playing it nevertheless.

STAGE SONNETS.**Ada Dyas.**

Surely 't were strange to find much fault with thee,
Serene interpreter of many a mood,
Yet I might say thy various talents brood,
Instead of soaring like great angels free.
There lies a certain calm, that might not be
To such Quakerish extent pursued
In thy sweet manner, tame but never crone,
And which thy friends with sad misgivings see.

Still thou art gently graceful and refined,
Wearing thy costumes in delicious ways,
And so comparisons I will not seek,
Although Desceci a trifle haunts my mind.
But I shall nothing add, except to praise,
And simply ask the gods to give thee "chief!"

—AD KEM.

Professional Doings.

Joaquin Miller is writing a play for Laura Don.

Oliver Doud Byron is playing a two weeks' engagement in Toronto.

J. C. Duff produces "H. M. S. Pinafore" at the Standard on the 20th.

Haverly has Booth's Theatre for six weeks, beginning January 27th.

J. S. Crossy has paid Brown Barnes the \$150 advanced by them to the French Opera Troupe.

J. M. Hill, manager of Denman Thompson, was in town on Saturday. He reports business large.

Mr. Sothern has so far recovered his health that his Spring engagement at Mr. Abbey's Park Theatre is likely to be fulfilled.

Eliza O'Connor is now leading lady at Heuck's Opera House, Cincinnati, the position formerly occupied by Miss Clara Cole.

Minnie Cummings says she was prostrated with pneumonia in consequence of an injunction. Now for an injunction on pneumonia.

Denman Thompson has been doing a great business in Boston at the Gaiety. He could stay longer did other engagements permit it.

Eben Plympton, Rose Osborne, Maud Graner, Virginia Buchanan, Charles Leclercq, and Constance Neville play in "Almost a Life" on the road.

Crane and Robson are playing the "Two Dromios" at Col. Sinn's, Brooklyn, this week. They have wisely made their roles the feature of their repertoire this season.

Mr. Mackaye's play, "Thro' the Dark," is in preparation at Wallack's. Mr. Wallack is not to play in it. Messrs. Coghlan and Barron will both have strong parts.

The American drama booms along!

THE NEW YORK MIRROR.

DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Massachusetts.

BOSTON.

On Monday Col. Mapleson's Opera Company began an engagement at the Boston Theatre, which has proved artistically, without doubt, the most successful ever given in this city. Col. Mapleson labored under a great disadvantage in that Minnie Hawk, who was announced to sing in *Carmen* on the opening night, was unwell, and that opera was necessarily withdrawn, and II Trovatore substituted. As a Boston audience is very cranky kind at all times, it is not strange that there was a rush to the box office, and a call for the refunding of tickets made. Those who kept their tickets saw one of the finest performances of II Trovatore that was ever given, although the role of Leonora was sustained by one of the secondary light of the company. Remembering the disappointment of Monday, the opera-going people hung back on Tuesday night, and only a fair audience were present. Those who came half expected to be disappointed, and they were most delighted, in a different way. La Sonnambula was the opera, and Mme. Gerster fairly carried the house by storm. Wednesday night was another off night, and the house was small. A superb performance of the Marriage of Figaro was given, and next day the audience was still, but they were sulky. On Thursday there was a full house, the first of the week, and in Lucia Mme. Gerster again captured the heads and ears of everybody who heard her. Minnie Hawk recovered conveniently in season to sing on Friday, in *Carmen*, and there was a full house. Success is a moderate word to use in connection with the performance. The next day nothing could be heard but dissertations upon Gerster and Hawk, Campanini and Trapoli, Galazzi, Del Puente and Foli. Last evening *Il Puritano* was sung with Gerster, and among the bright things the Liberty dinet Lucrezia in trouble, as always it has not been heard in this city for years. The house was full, and Mme. Gerster received an enthusiastic reception. The success of the season is now assured.

After remaining with closed and barred doors, and a generally sulky aspect for six months, the Globe Theatre, which was leased to John Leetson about a week ago, was opened last evening by Leetson's *Evangeline* Company, and a very fair performance was given. The cast included Miss Nellie Larkele, who, by the way, has improved considerably in her singing. *Il Puritano*, *La Sonnambula*, Clara Fisher as *Evangeline*, E. A. Lockwood, L. B. Blane, and James S. Moffitt as the Lone Fisher. The house was crowded—largely with old and young. Gus Williams was introduced in specialties, and he kept the house in good humor. The success of the first night augurs well for the future.

Denman Thompson is the most popular Yankee in Boston. He has done a fair business at the variety, and is to continue during the present week and the week following.

H. M. S. Pinxfore and Trial by Jury are still the attraction at the Museum. Last night John Graham, the musical director of the house, had a benefit, and the house was crowded.

Kate Fisher and her black mare Boss (which is the actress) began last evening a short engagement at the Howard Atheneum, in Mike Martin. Yankee Lock played Barnaby Root. The latter opened the bill with the short farce, *A Wife for a Day*.

Mrs. Chas. Stoddard, better known to the profession as Susan Flood, has been dangerously ill for a short time. It is feared she will not survive the winter. Her disease is of the cancerous nature, and she has been a great favorite. She was a favorite with the New York and Boston public when upon the stage. Her last appearance was in the Octotheon at the Globe Theatre, Boston, in the latter part of last season.

John Stetson has engaged the following persons to fill positions in the Globe Theatre. In the box office, Mr. Martin Drake and Mr. Louis A. Zwissler; mechanist, John D. Sandy; gas engineer, William Dixon; scenic artist, David Richards; brother of Urrin C. Richards, of the Howard Atheneum and who painted the scenery used by Joseph Proctor, in the Witch of Endor; chief usher, Heribert B. McDonald; properties, William O'Brien; business agent, W. H. White.

Saturday evening witnessed the last performance of Mr. Joseph Proctor's biblical drama, *Saul*, or the Witch of Endor, in Music Hall. It proved a failure. Mr. Proctor showed good judgment in choosing his support. Mr. R. J. Dillon's Jonathan, son of Saul, made the best piece of acting he has ever done in Boston. Mr. Hart Conway as Daniel, the Shepherd, was extremely good.

Indiana.

INDIANAPOLIS.

DICKSON'S GRAND OPERA HOUSE.—Sally's Troubadours opened their week's engagement 20th to a good first-night audience, preceding Patchwork, preceded by Cup of Tea. The Tracy Titus English Opera Company will be heard January 9, three nights.

METROPOLITAN.—Next week specialy company.

PORT WAYNE.

OPERA HOUSE.—Robert McWade in Rip Van Winkle to good business. Minstrels come Jan. 1, and the Williamson combination follow in Struck Oil, their first appearance. Wagner, the happy, booked for Jan. 3, cancelled his date.

OLYMPIC.—Maniac Lover and Jibbounainay to large business the past week. Charles Q. Davis and Emma Verne, Howard Dorf and son, The Parker Sisters and Daisy Remington.

TERRE HAUTE.

The Agnes Wallace-Viney combination played 2d, 20th, and 25th to light houses. The Hess English Opera Company opened to-night for two nights, to a full house.

Minnesota.

ST. PAUL.

OPERA HOUSE.—Farn's Opera Troupe 2d and 24th in Martbe and II Trovatore, and returned 27th and 28th. On the 27th the company was followed by the Agnes Wallace-Viney II Trouadore. La Traviata, Norma, Jewess, and Martha, Miss Bertie Davidson, daughter of John X. Davidson, manager of the Opera House, made debut as Violetta in La Traviata. Good houses. Forben Dramatic Company 1st, 2d, 3d, and 4th in Uncle Tom's Cabin and Black Diamond.

VARIETIES.—Conly and rewine Christmas with a large new wine-room; no changes.

KNAF'S SUMMER GARDEN.—The Col. is getting ready for the new year by putting in a new stage. Ruf's English Opera Troupe opens Jan. 4.

MINNEAPOLIS.

The Two Orphans still continues, and is drawing fairly. New Year's evening Rip Van Winkle will be played, and continued for rest of week. John Murray being in the title role. Mrs. Horton, wife of John Horton, who has been playing with the company for some weeks, has been added. The Farm Opera Company pleased very well, but financially it was not successful. J. W. McKenzie, dramatic reader, gives an entertainment at another hall Jan. 1.

SUMMER GARDEN VARIETIES.—The company is unchanged. Mr. Johnson, the proprietor, proposed to close for repairs after the holidays, and reopen about the 15th with a new troupe. Eva De Barry closed Jan. 1, and goes to St. Paul.

Pennsylvania.

PITTSBURGH.

OPERA HOUSE.—The Josh Hart Chicago Combination came to grief here last week, and closed business and unpaid salaries. The Farm Opera Company opened their week's engagement 2d in "Daniel" to a fair house. Later on "Frederick" "East Lynne" and "Juliet." Japanese troupe Jan. 6.

GOETHOLD and Rial's "Uncle Tom's Cabin" closed the week 25th to very poor houses on Christmas. They closed and last week at re-

Barlow, Wilson,

Philadelphia, Jan. 8.

Williams' Academy.—The new faces Clark and Edwards, the Merry Swiss Couple; Wally and Casey, in their interlude called "Jubilee Servants;" Alice Bateman and Wm. Noonan in their challenge combat clog dance; Carrie Lavarre in songs and changes; Eloise Allen in songs, and Sidney C. France in drama "Marked for Life." Remaining are Murphy and Mack, Bryant and Williams, and Dick Gorman. Gorman is now business manager. Trimble's.—The arrivals, Charles Grear, Sparks Brothers and Nellie Weeks. Continuing, the Hassons, Geo. W. Herman, and Sullivan and Curdy. Business very light.

Olympe.—The Park Theatre Company in "Baby." Fanny Davenport 6th. Business good.

READING.

Academy of Music—Rose Eyttinge in "Led Astray" afternoon of 25th and "Rose Michel" in the evening. Receipts \$600. "M'lis," supported by Walnut Street Theatre Company, 20th and 21st, with Pixley as M'lis. Lawrence Barrett, Jan. 3d, in "Hamlet."

John A. Stevens and Company appearing in "Unknown," 2d and 3d.

EASTON.

Rose Eyttinge and combination, under Mr. Mishler, greeted by a bad house, 23d. Charlotte Thompson played "Jane Eyre" 20th. Grear's and Benedict's Minstrels, to a fair house 27th. The Paul Rooney combination had a poor audience 28th. Sam S. Safford and Company acts of "Ten Nights in a Bar-room" and "Uncle Tom's Cabin," Jan. 1. The Opera house property was sold on the 27th for \$40,000 to Jessie Lines, John Eyerman, John Detwiler and John Knecht.

HARRISBURG.

Rose Eyttinge in "Led Astray" and "Rose Michel," to poor houses. Barlow, Wilson, Primrose, and West's Minstrels, M'lis, by McDonough and Lamb's combination 4th.

SCRANTON.

Charlotte Thompson and company in "Jane Eyre" 28th. Business light. John Raymond and company Dec. 30. Duprez and Benedict's Minstrels, Jan. 1. Lawrence Barrett with T. W. Davy's company 4th.

BRADFORD.

John A. Stevens's "Unknown" combination played to light business 20th and 31st.

THEATRE COMIQUE.—Arrivals: Ada Clifton, Laura Barnard, Mile, Mahretta, Nellie Clark, and Joe Redmond. Closed: Luis Wentworth, Frank Carr, and Johnny Bartley.

OIL CITY.

John A. Stevens and company, Jan. 1st and 2d.

CINCINNATI.

GRAND OPERA HOUSE.—Maggie Mitchell, supported by the St. Louis Olympic Company, is in her second and last week. Business fair. Continued "Celebrated Case" Combination will follow January 6th.

ROBINSON'S OPERA HOUSE.—The Byers' Sisters Combination January 6th, one week.

PIKE'S OPERA HOUSE.—Mr. and Mrs. Geo. S. Knight and company in "Otto" did fairly last week.

HEUCK'S OPERA HOUSE.—Chas. Pope closed 29th in "Belphégor." Dominick Murray in "Fickle Fortune" and "Mickey Free" opened 30th.

COLISEUM.—Closing 29th were Murphy and Morton to Chicago, and Mile, Etta, Robert F. Ferguson, Matt, G. W. Barry, and S. W. Wood, to Cleveland, and G. W. Barry. The announcements for 30th are Admiral and Nellie Gale in "Never too Late," D. L. Morris, Dutch comedian, the Whitemans, musical specialties, and Ella Mayo, serio-comic.

VINE STREET OPERA HOUSE.—W. T. Melville and company are in third week to moderate success.

GRAND CENTRAL.—Closed repairs; will open January 1st, with Madame Facion's Folly combination.

SCHICKLING'S.—Has been reopened by John Shickling, Jr., with Charles Vincent as leading attraction in "Ten Nights in a Bar-room."

CHILLICOTHE.

MASONIC OPERA HOUSE.—Henrietta Chanfrau, supported by C. Taylor's combination, Jan. 1, in "Macheath." H. G. W. Wood, singing lectures Jan. 3, in reply to Col. Bob Ingraham's "Atheneum." Holman English Opera Co. are booked at this house.

COUGHLIN'S OPERA HOUSE.—J. W. Collier's "Celebrated Case" Co., played here New Year's Eve to an overflowing house. Little Eva French, the child actress, made quite an impression. Bessie Turner makes a better sensational witness than she does an actress. Berger Family and Sol Smith Russell, Jan. 19. Jos. Edmund and Lotta are coming.

TOLEDO.

Buffalo Bill and company 30th, and Harry Webber and company 31st and January 1st.

ADELPHI.—Closing 2d are St. Leon, J. H. Tenbrook, Detroit; the Nelsons, Philadelphia; Francis and Wilcox, Cincinnati; Gracie May to her home in Peru, Ind. Frank Showers goes to Fort Wayne. Opening 30th are Frank Bell, Love Sisters, Sellen and Burns and Libe Anderson.

COLUMBUS.

OPERA-HOUSE—Cal Wagner's Minstrels, 23d and 24th, to poor business. Mrs. F. S. Chanfrau, supported by W. H. Taylour's company, 25th and 26th, to only moderate business. Effie Ellister and company, 29th, 30th, Jan. 1 and 2; Collier's "Celebrated Case" company, 3d and 4th; Camilla Urso, in concert, 6th; the Berger Family and Sol Smith Russell, 8th, one night, returning 11th.

ST. LOUIS.

DE BAR'S.—Sally's Troubadours did fair business last week. "The Rights of Women" and "The Brook" and "A Cup of Tea" and "Patchwork" were given on alternate evenings. Robert Frazer's "Humpty Dumpty" Combination opens 30th for one week. Mary Anderson, supported by her own company, in conjunction with DeBar's, opens 6th for two weeks, Manager J. W. Norton being her principal support.

TENNESSEE.

MEMPHIS.—Ada Clifton and company 30th, followed by Joseph Murphy and Lotta, each for one week.

NASHVILLE.

Grand Opera House—Mary Anderson, supported by John W. Norton and combination, was here to good business. Boarding House combination, 30th and 31st.

MASONIC THEATRE.—The Ada Richmond burlesque troupe 30th, 31st and Jan. 1st.

KANSAS CITY.

LOUISVILLE.

Macaulay Theatre—The Hess English Opera Company appeared to crowded houses during the past week.

CHICAGO.

Opera House—Fraser's Humpty Dumpty Company played to poor business. Alice Allen's Opera Bouffe Company opened 30th, one week.

DAVIS THEATRE.—The Jennie Hughes Varieties and Dramatic Company played to large houses the past week. "The French Spy" concluded the show.

METROPOLITAN.—Fanny Herring and company in "The French Spy," to fair houses last week. Continues second week in "Jack Sheppard."

LEXINGTON.

THE Alice Allen "Baby" Combination, under Wm. Allen, was here 24th, 25th and 26th to bad business.

MARYLAND.

BALTIMORE.—Ford's—Katy Mahew and C. J. Edmonds in "M'lis."

Albaugh's—Production of "Almost a Life" with May Davenport, Emily Bigl, Mamie Monk, Walter Lennox, James Dunn, O. H. Burr, J. C. Padgett and E. D. Holmes. Next week Mr. and Mrs. George S. Knight in "Otto."

Front-Street Theatre—Hernandez Foster is the dramatic star in "Jack Harkaway,"

Williams' Academy.—The new faces Clark and Edwards, the Merry Swiss Couple; Wally and Casey, in their interlude called "Jubilee Servants;" Alice Bateman and Wm. Noonan in their challenge combat clog dance; Carrie Lavarre in songs and changes; Eloise Allen in songs, and Sidney C. France in drama "Marked for Life." Remaining are Murphy and Mack, Bryant and Williams, and Dick Gorman. Gorman is now business manager.

Trimble's.—The arrivals, Charles Grear, Sparks Brothers and Nellie Weeks. Continuing, the Hassons, Geo. W. Herman, and Sullivan and Curdy. Business very light.

Olympe.—The Park Theatre Company in "Baby." Fanny Davenport 6th. Business good.

READING.

Academy of Music—Rose Eyttinge in "Led Astray" afternoon of 25th and "Rose Michel" in the evening. Receipts \$600. "M'lis," supported by Walnut Street Theatre Company, 20th and 21st, with Pixley as M'lis.

Central Theatre—Julian Kent in "Wild Bill" Fielding and Maggie Walker, Sandford and Wilson, Perry and McGraw, Billy McDonald, Jas. McDonald and Emma Bauman, and the ballet troupe form the attractions for the week.

Maryland Institute.—Last week of Charley Howard and John P. Smith's "Uncle Tom's Cabin" troupe, with Cool White as Tom. Attendance fair.

CONNECTICUT.

BRIDGEPORT.

Haverly's Minstrels, largest house of season, (\$500), route 6th Washington, one week; Baltimore 13th, one week; Philadelphia, 20th, one week; Booth's Theatre, New York, 27th, Jan. 1st, Geo. Parks in "Our American Cousin," 10th, Paulding's Dramatic Co. in "Maud's Peril," 15th, Henderson's Co. in "Almost a Life."

NEW YORK.

BUFFALO.

ACADEMY OF MUSICAL ARTS.—John A. Stevens and combination closed a fair week 28th. Genevieve Ward and combination opened 30th for three nights in Jane Shore, to be followed by Henry VIII; 2d, three nights, Buffalo Minstrels; 3d, 6th, Paulding's Dramatic Co. in "Maud's Peril."

NEW YORK.

BRIDGEPORT.